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MRS. MARGARET PASKAVITCH
101 Highridge Road
New Britain, Conn.

CARL FLESCH

SCALE SYSTEM

SCALE EXERCISES

in All Major and Minor Keys

for

Daily Study

Mrs. Margaret B. Paskavitch
RFD Church St. 06234
Brooklyn, Conn

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101 Highridge Road
New Britain, Conn. 0605

Adapted for the

VIOLA

by

CHARLOTTE KARMAN

6.00

Also published for the Violin

CARL FISCHER
INC.
62 Cooper Square, New York 10003
BOSTON • CHICAGO • DALLAS • LOS ANGELES

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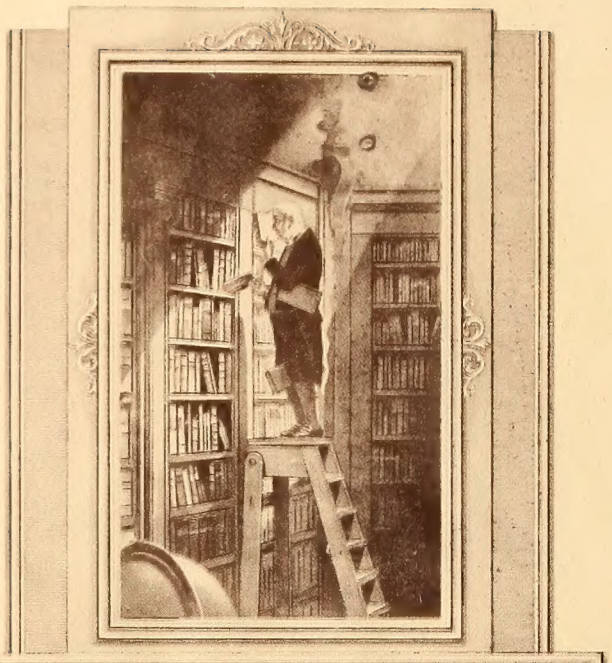

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CARL FLESCH

SCALE-SYSTEM

SCALE EXERCISES
in All Major and Minor Keys
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FOREWORD

Until comparatively recent times very little had been written for the viola as a solo instrument. Our contemporary composers have done a great deal to remedy this situation. Bax, Berezowsky, Bliss, Bloch, Delius, Hindemith, Honegger, Milhaud, Vaughan Williams, Walton and many others have contributed important sonatas, suites and concertos for the viola. Many new works are constantly being added.

This new literature has placed new demands upon the violist, who in the past found a place only as an orchestra or chamber music player.

Higher standards of technical perfection are required.

It therefore occurred to me that the "Scalesystem" published by the eminent pedagogue and violinist Carl Flesch, regarded as a standard work by violinists the world over, would be equally valuable to violists if translated into their medium.

I have undertaken this task with the encouragement of Professor Carl Flesch. The publishers and I hope that it will be found useful by performers and teachers of the viola.

CHARLOTTE KARMAN

New York
October 1941

PREFACE

Long years of practical experience have strengthened my conviction that the "Scalesystem"* provides the best time-saving method of developing one's general technique.

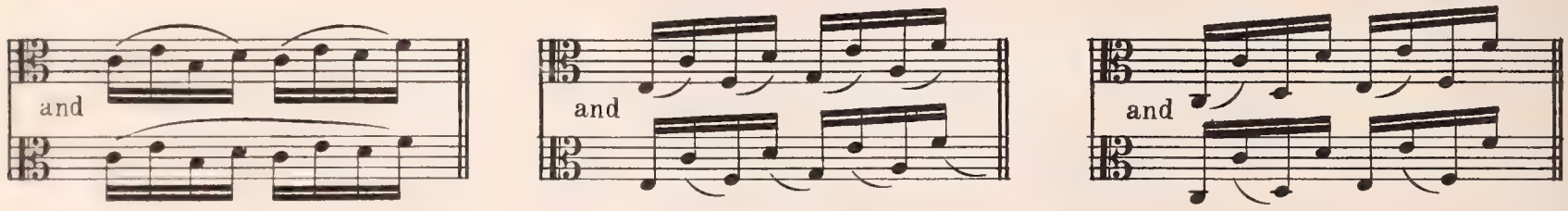
To derive the maximum benefit from these studies it is essential that the following suggestions be observed:

I. This system of scales is comprised of exercises which are of service for both intonation and facility—therefore for perfecting the intonation they are to be practised *slowly*, for acquiring facility they are to be practised *rapidly*.

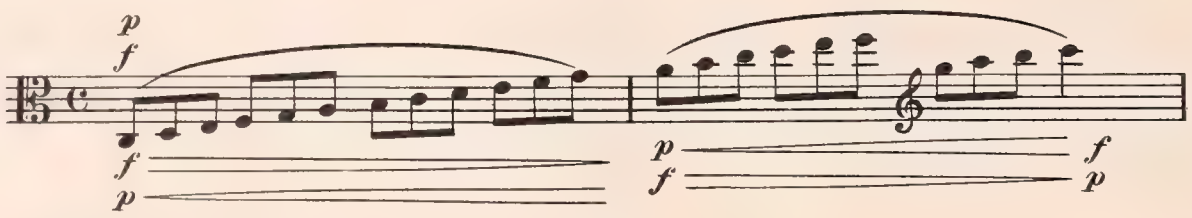
II. The scales should be studied in a different key every day so as to go through the entire book progressively.

III. The Harmonic form of the minor scales in double-stops is given preference over the Melodic form for the reason that it employs the important interval of the augmented second which is frequently neglected. On the other hand, the simple minor scales are presented in the melodic form and both varieties have been combined in the scales of broken thirds.

IV. To use the time at one's disposal for practising to the utmost advantage, the simple scales are combined with bowing exercises. The latter may be employed in a like manner in conjunction with the double-stop scales, especially when the intervals are played broken. viz:—



V. It is suggested that the student add various dynamics to the scales and chord progressions, viz.:—



VI. A few exercises in harmonics are added at the end of each scale group. This form of technique is somewhat neglected by many viola players and these exercises are added to assist in equipping the student with material that will be essential in his future work.

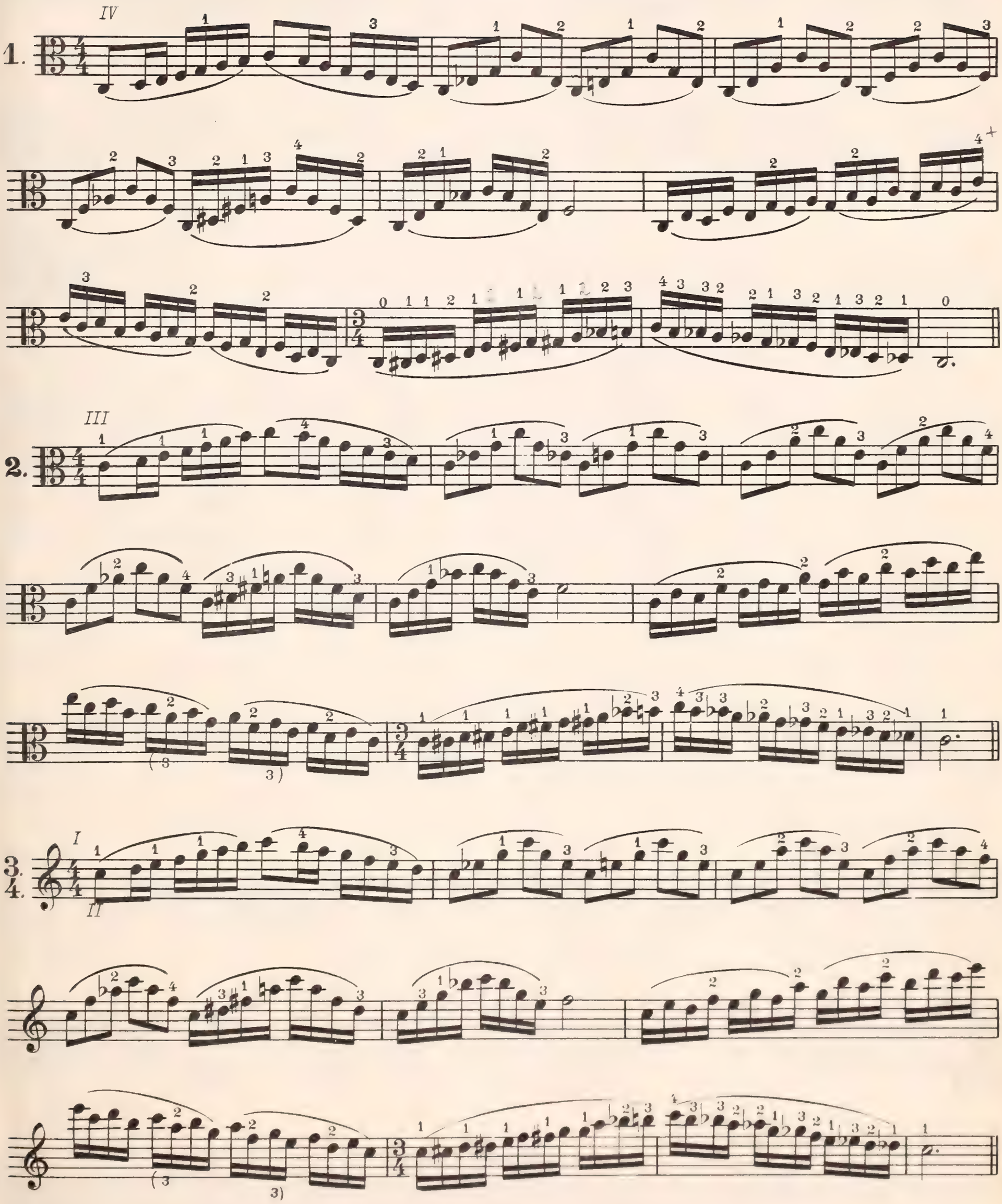
VII. The customary marks are employed in indicating the use of the bow, viz:

W.B.—whole bow
H.B. —half-bow
M. —middle bow
P. —the tip (point)
Fr. —the nut (frog)

CARL FLESCH

*I am using the word "System" here for want of a better one and against my inclination. It is merely meant to denote a practically tested form and not by any means a rigid, unelastic method of practising, which is always inimical to genuine artistic delivery. The prerequisite of true artistry is entire freedom from all and every kind of "System."

C Major



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5

I

II

I

I

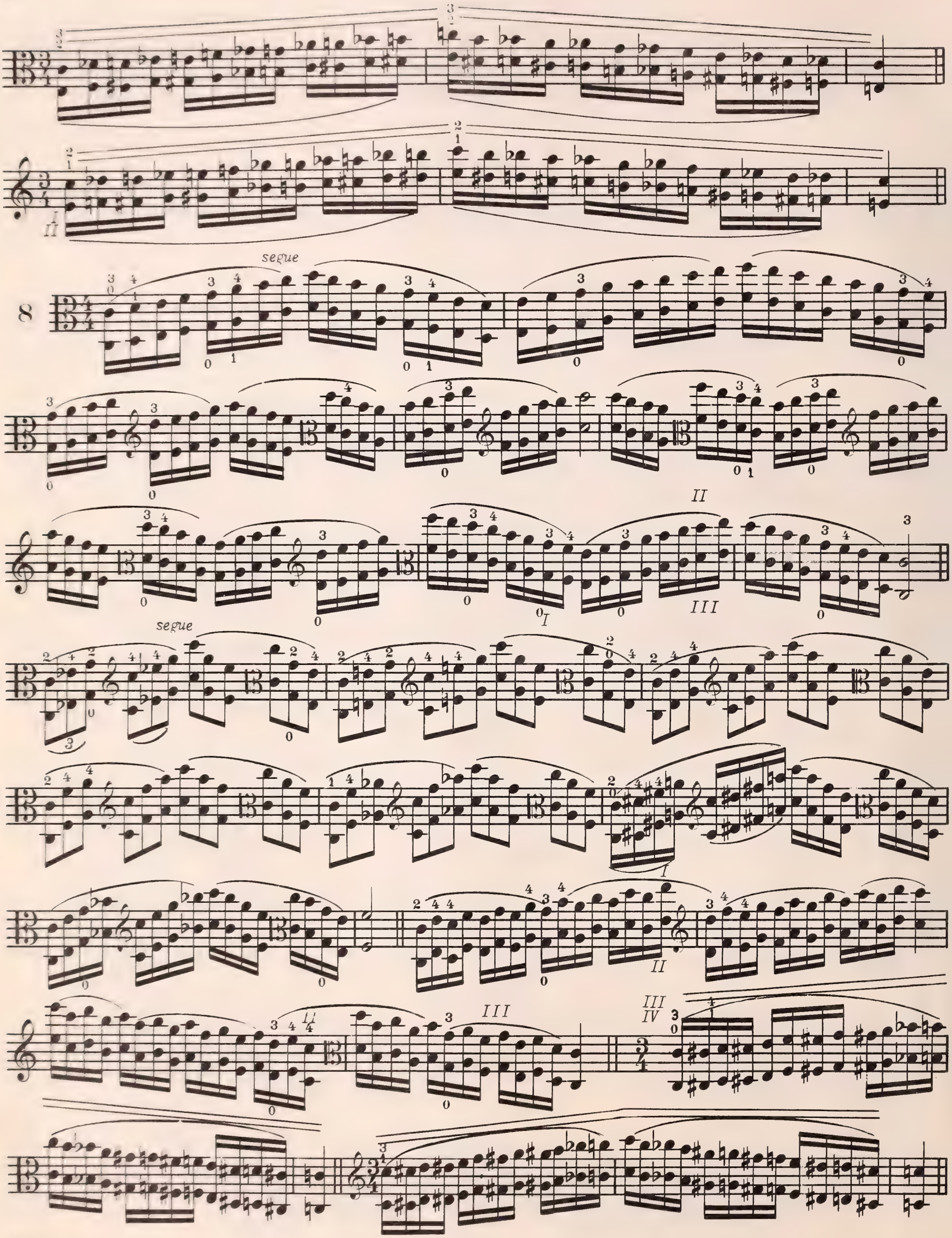
segue

segue

6.

7.

segue


segue
segue

9

segue

segue

10

11

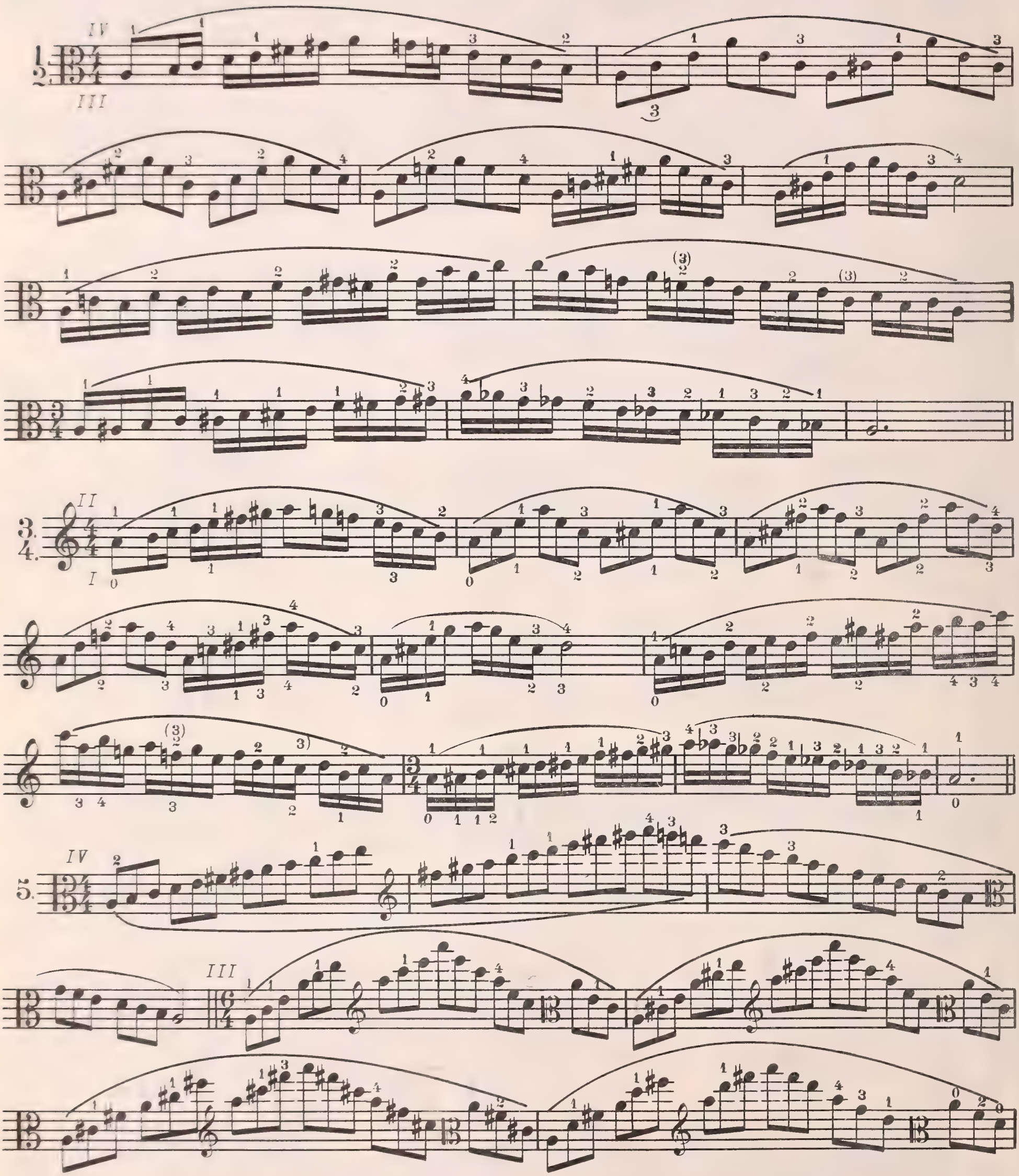
FR.

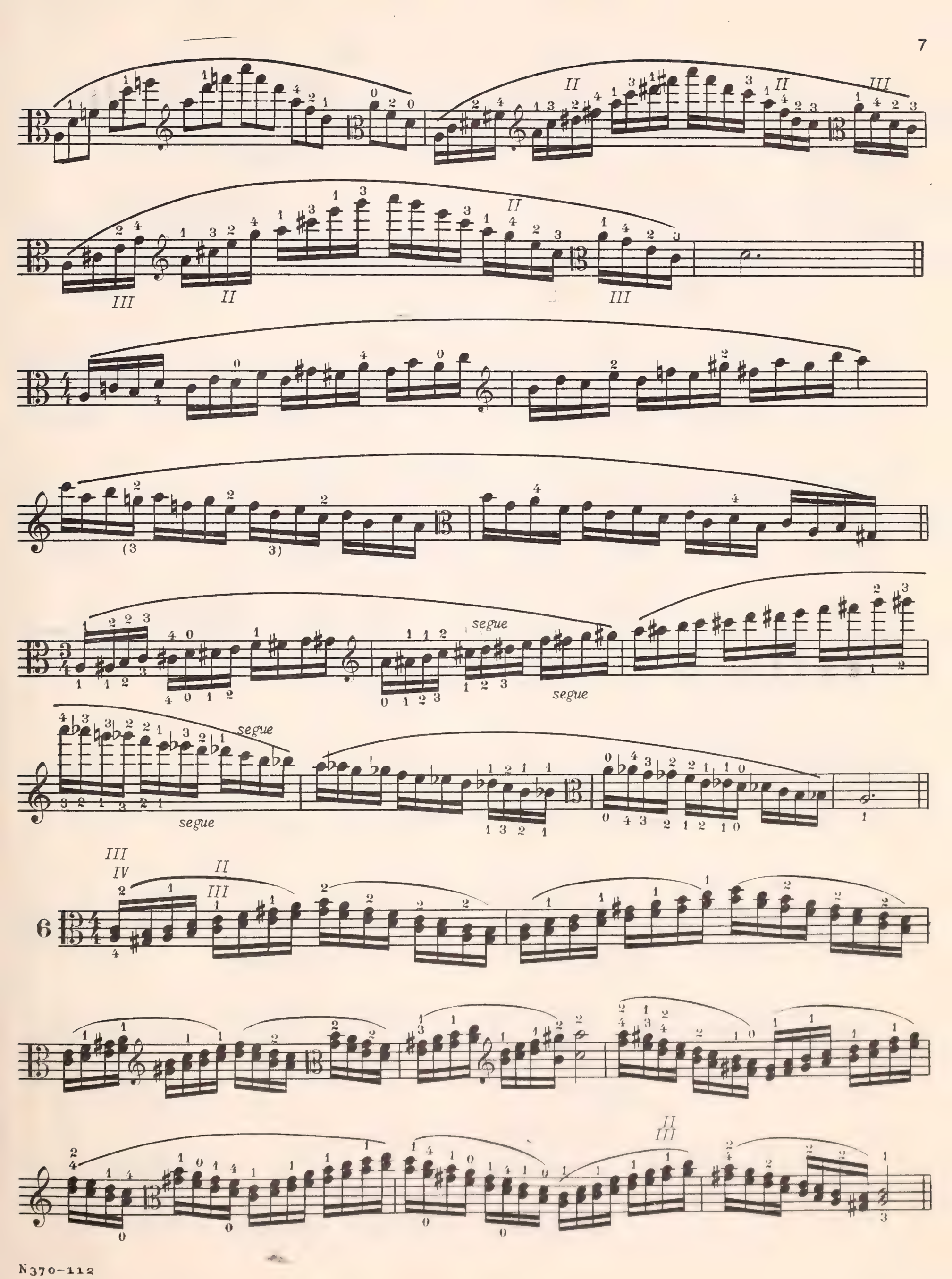
FR.

FR.

N370-112

A Minor




segue
segue
segue
segue
segue
6

segue

segue

7

segue

segue

segue

8

segue

segue

I
II

II
III

9.

segue

segue

segue

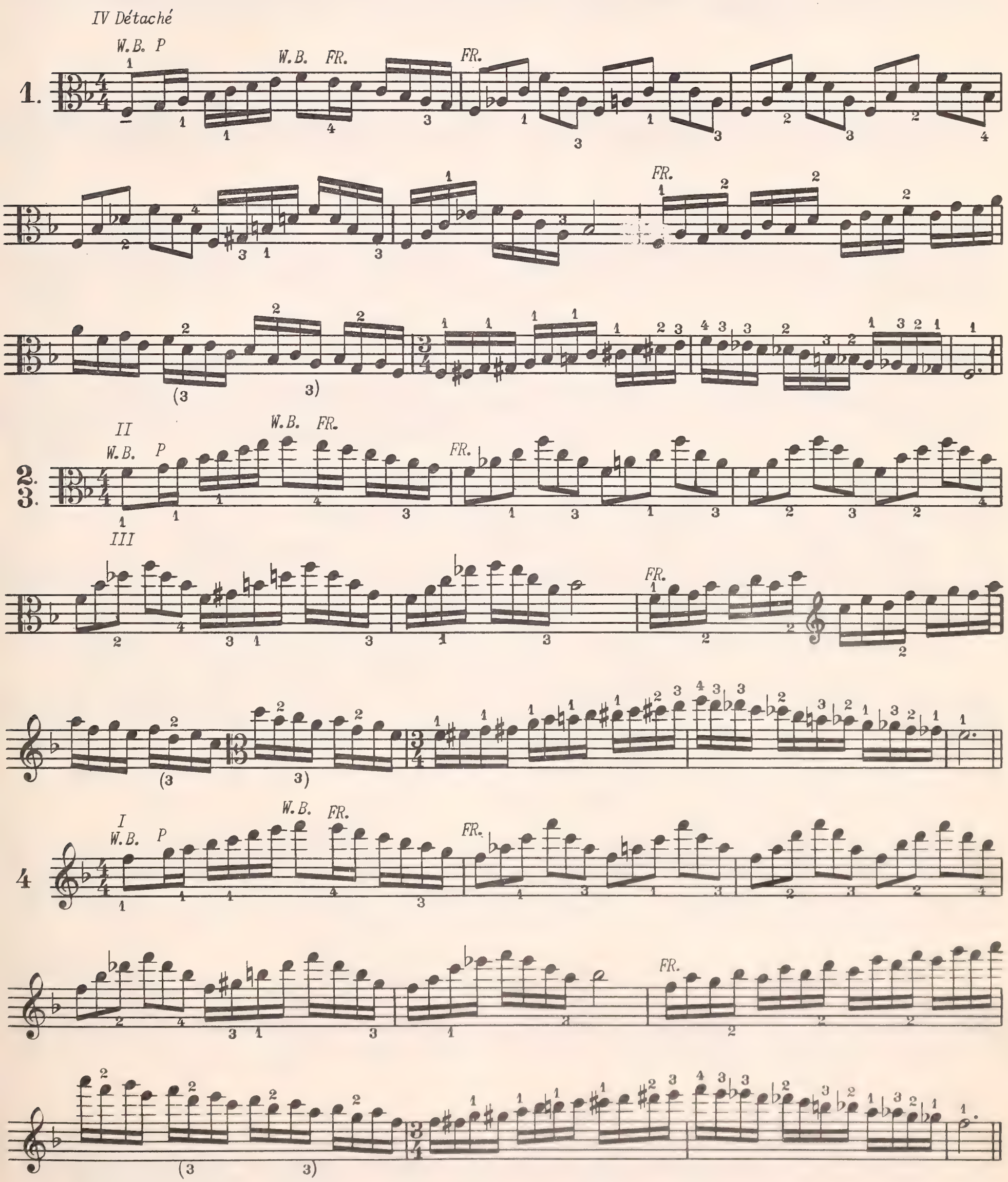
segue

10

11

FR.

F Major


IV Détaché
W.B. P
W.B. FR.
FR.
1.
FR.
II
W.B. P
W.B. FR.
FR.
2.
3.
III
FR.
I
W.B. P
W.B. FR.
FR.
4

5.

FR.

FR.

Fr.

(3

3)

FR.

segue

6

FR.

FR.

segue

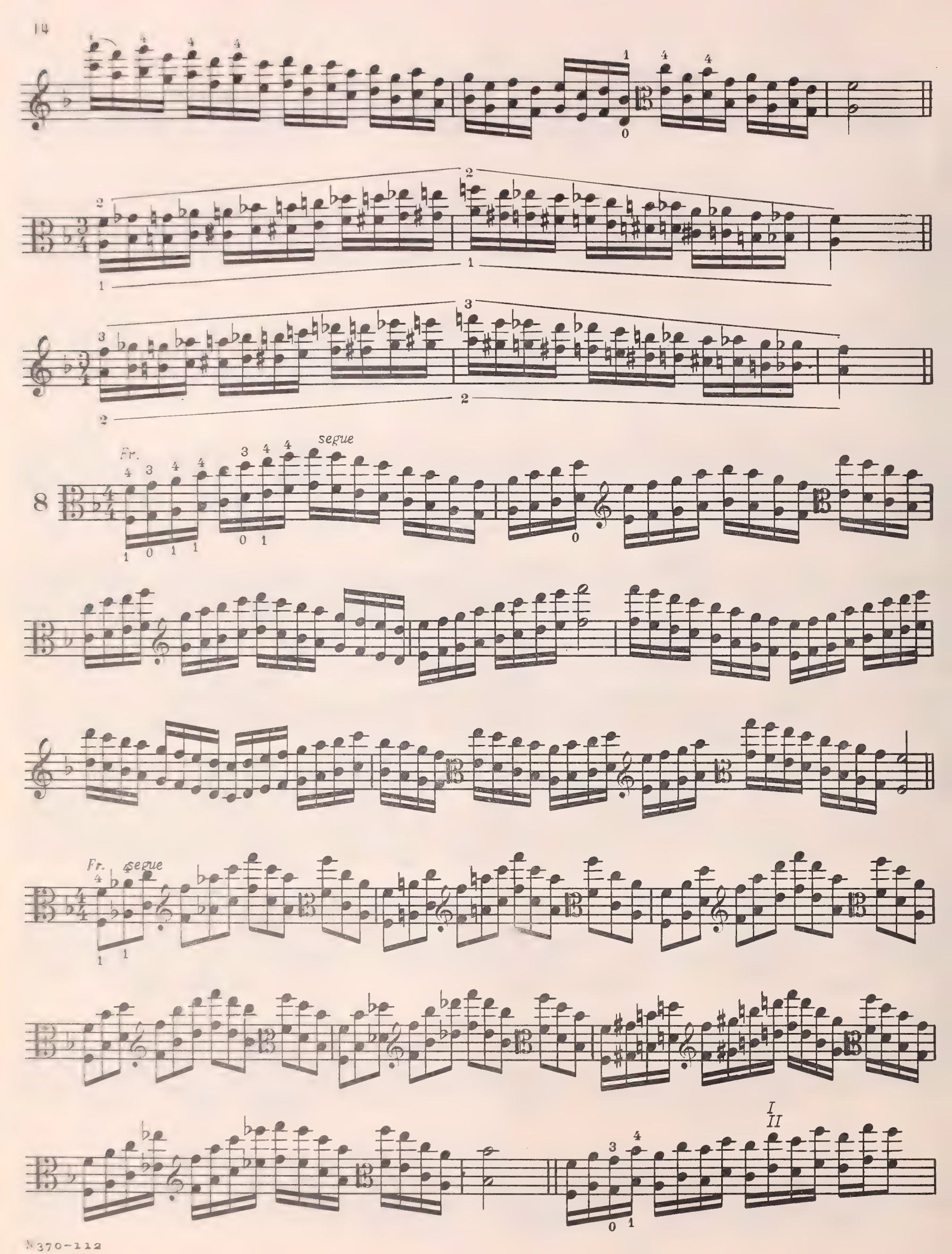
7.

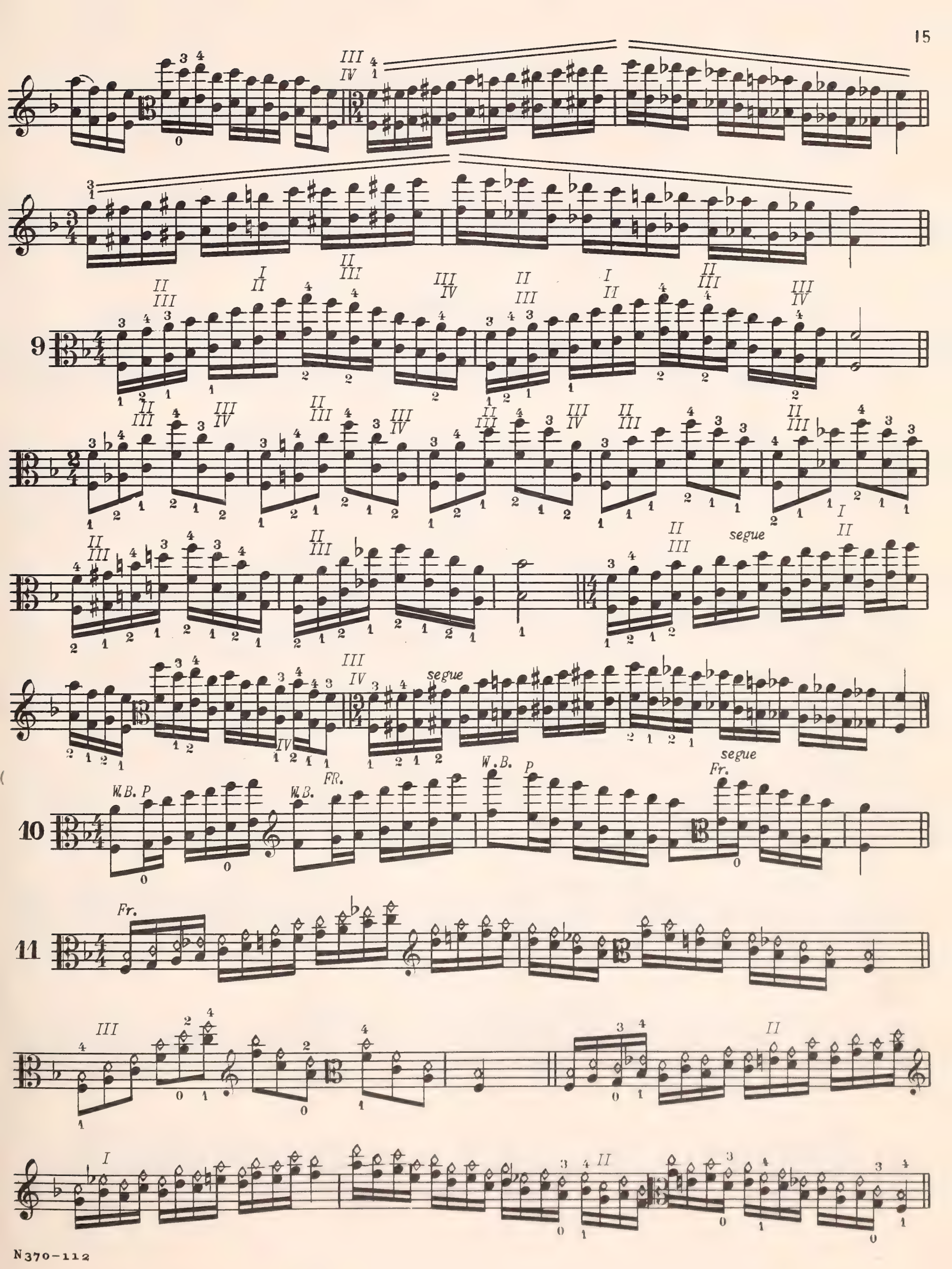
FR.

segue

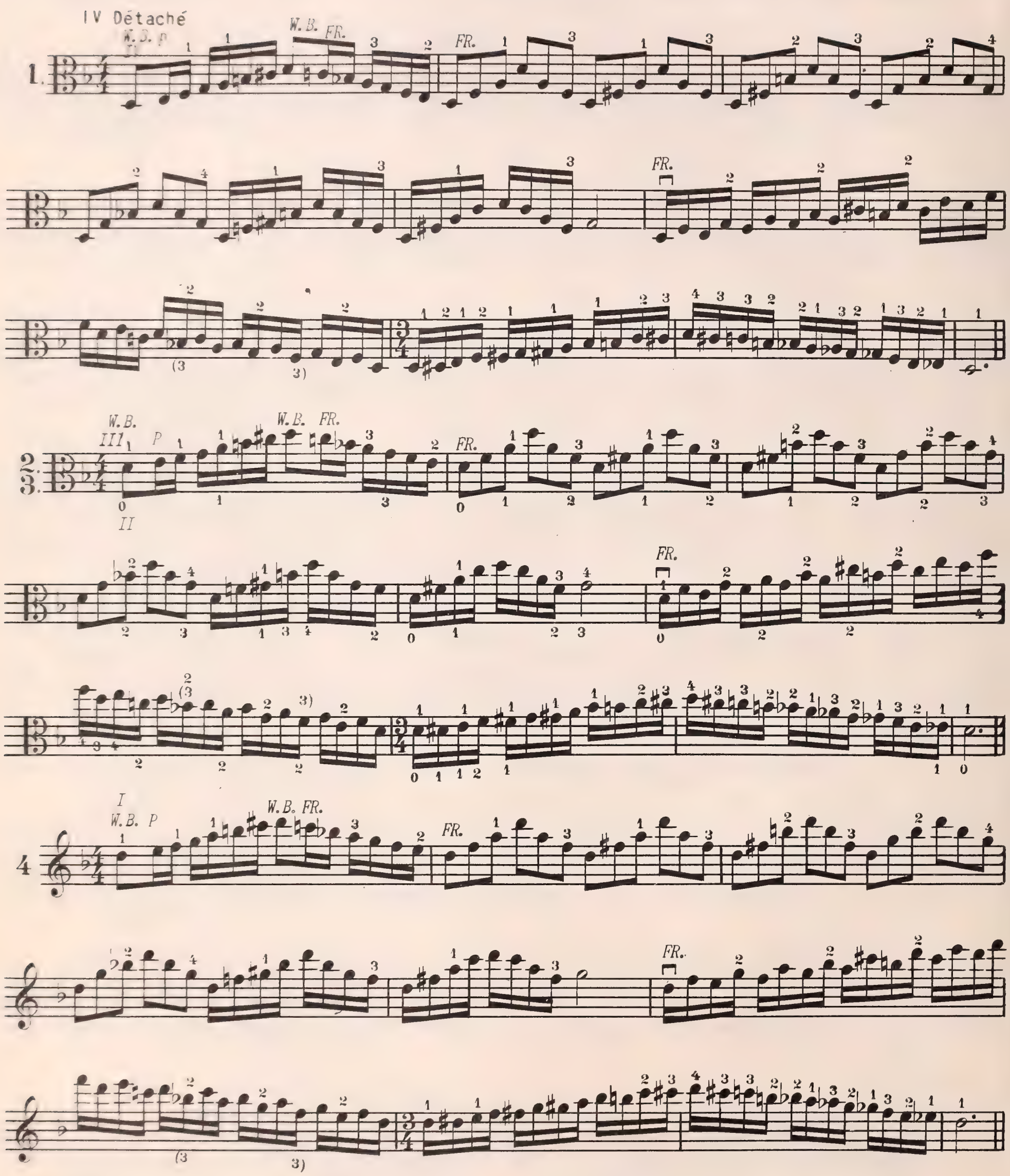
FR.

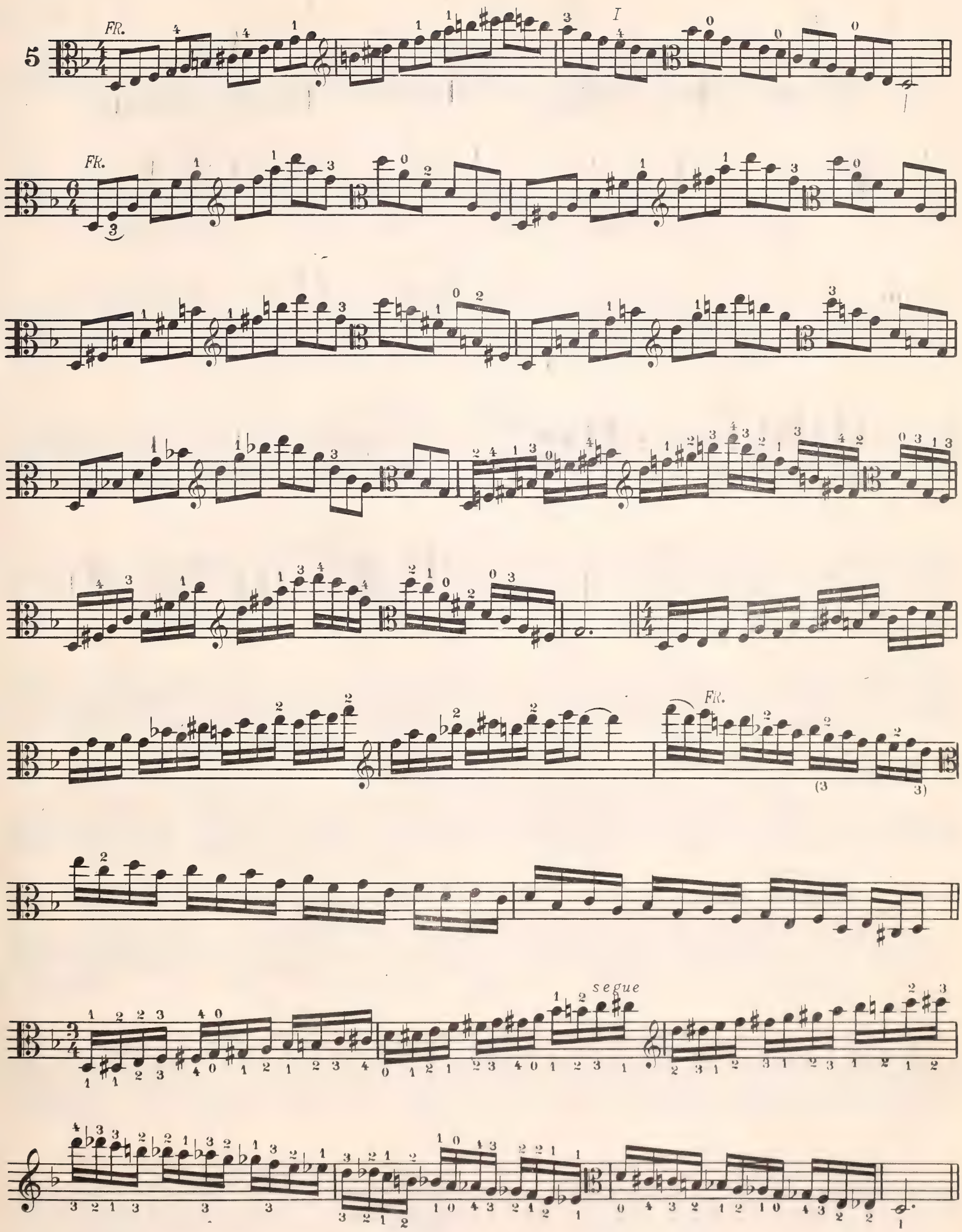
segue


Fr.
segue
8
Fr.
segue
I
II


9
10
11
segue
W.B.
P
FR.
Fr.

D Minor


IV Détaché
W.B. P
W.B. FR.
FR.
1.
FR.
W.B.
III
P
W.B. FR.
FR.
2.
3.
II
FR.
I
W.B. P
W.B. FR.
FR.
4
FR.


5
FR.
I
FR.
FR.
segue

6

FR.

II

III

I

II

II

III

segue

7

segue

segue

segue

III
IV

I
II

FR.

II
III

III

IV

9

III

segue

segue

10

W.B. P

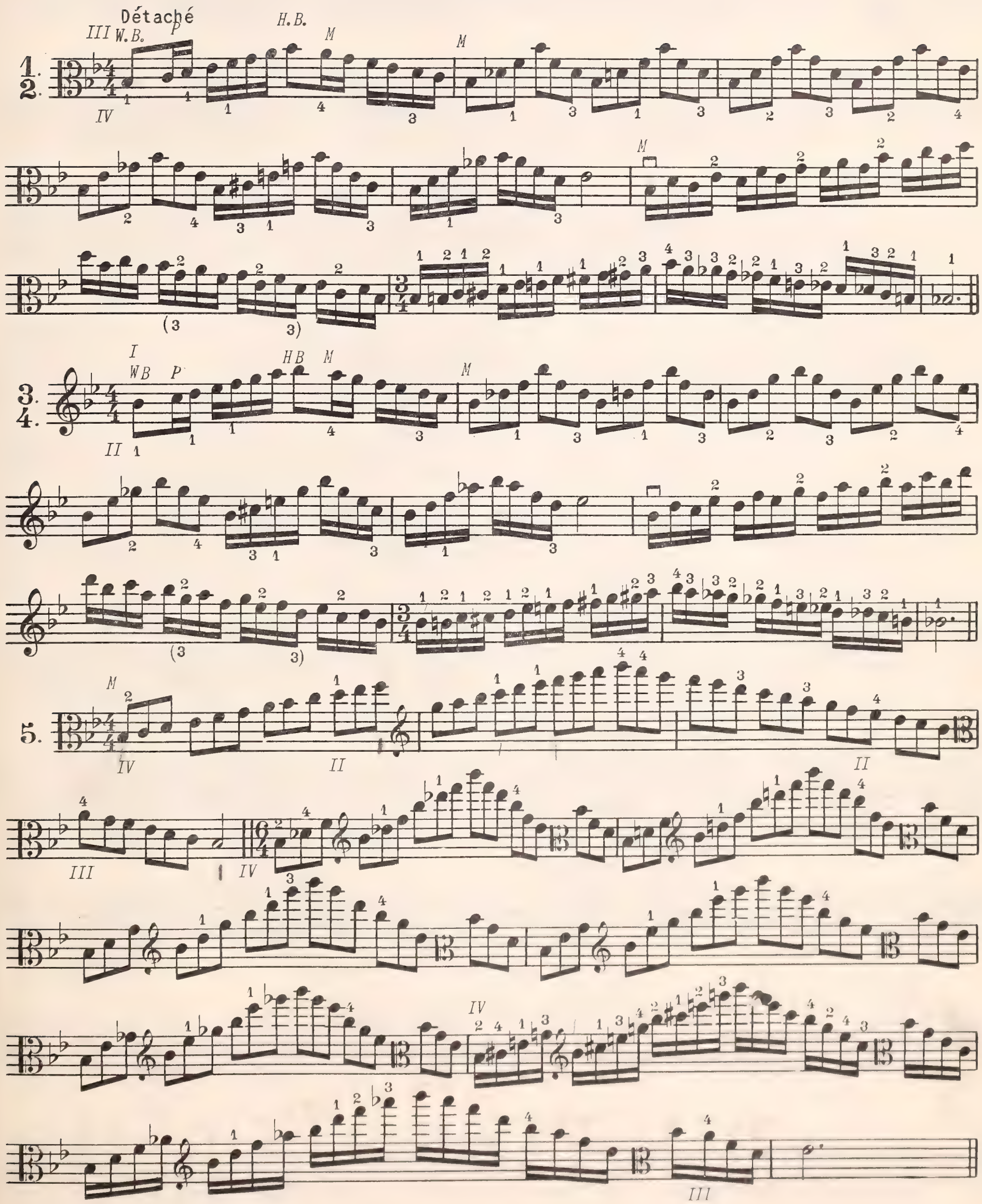
W.B.

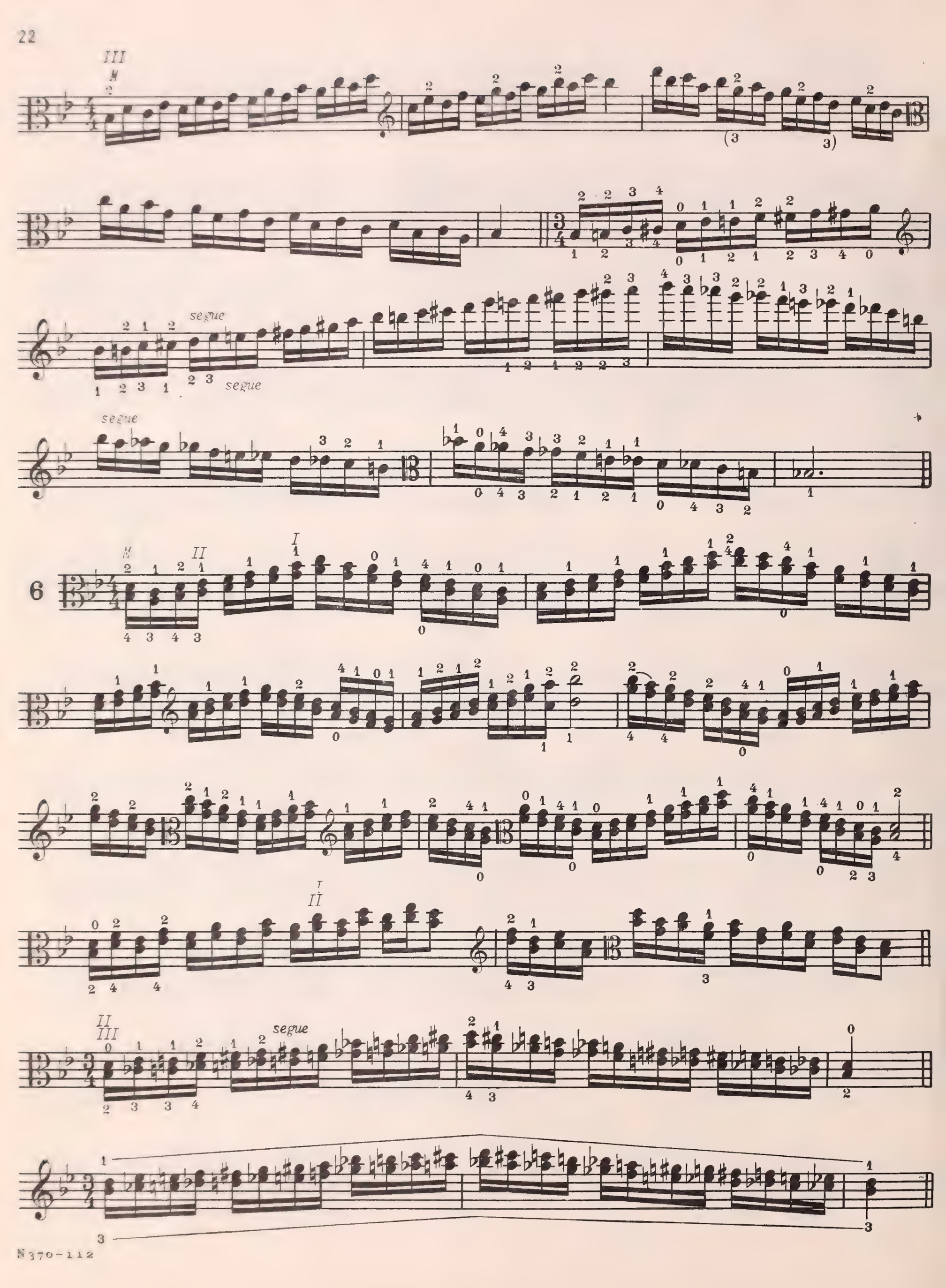
FR.

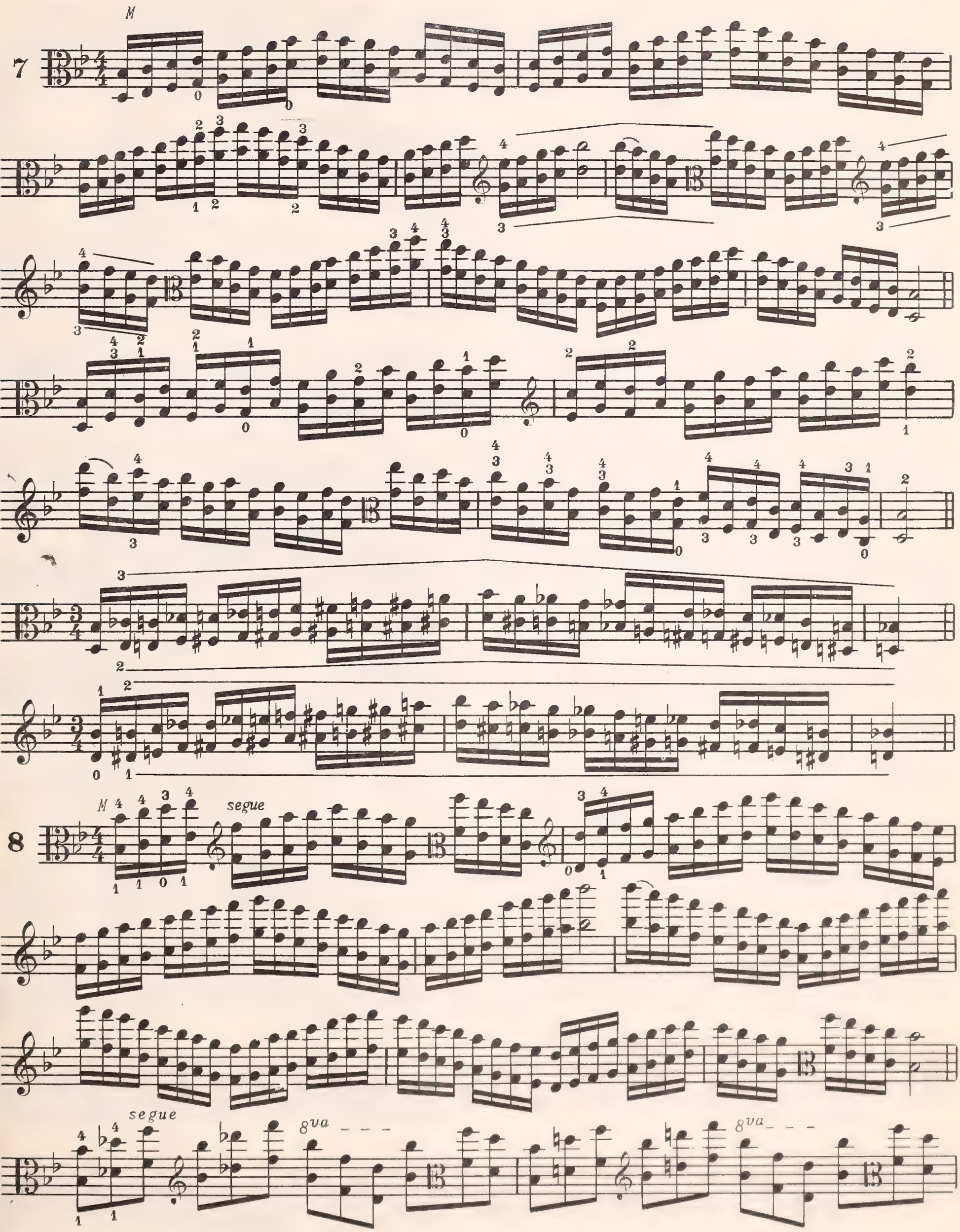
11

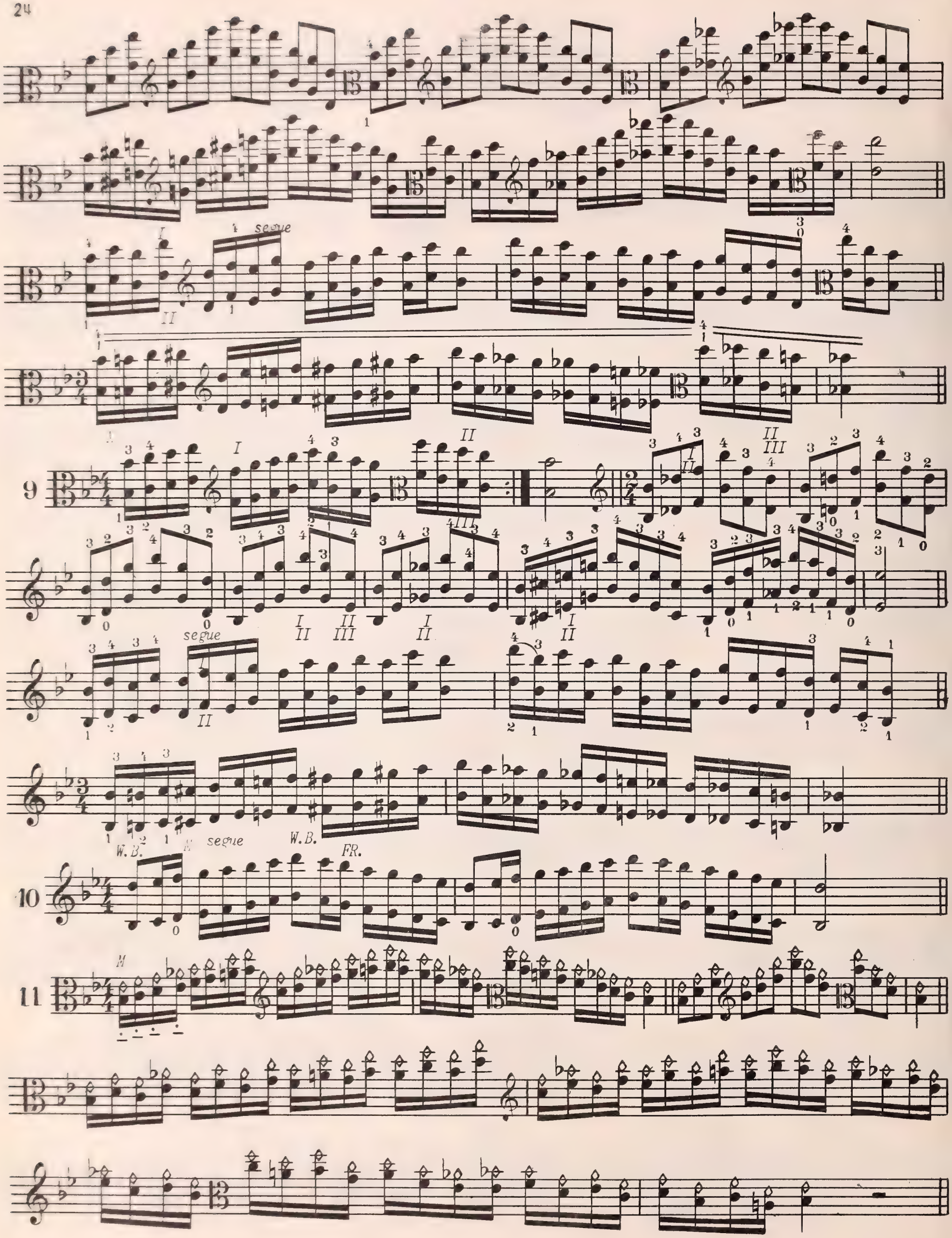
FR.

Bb Major

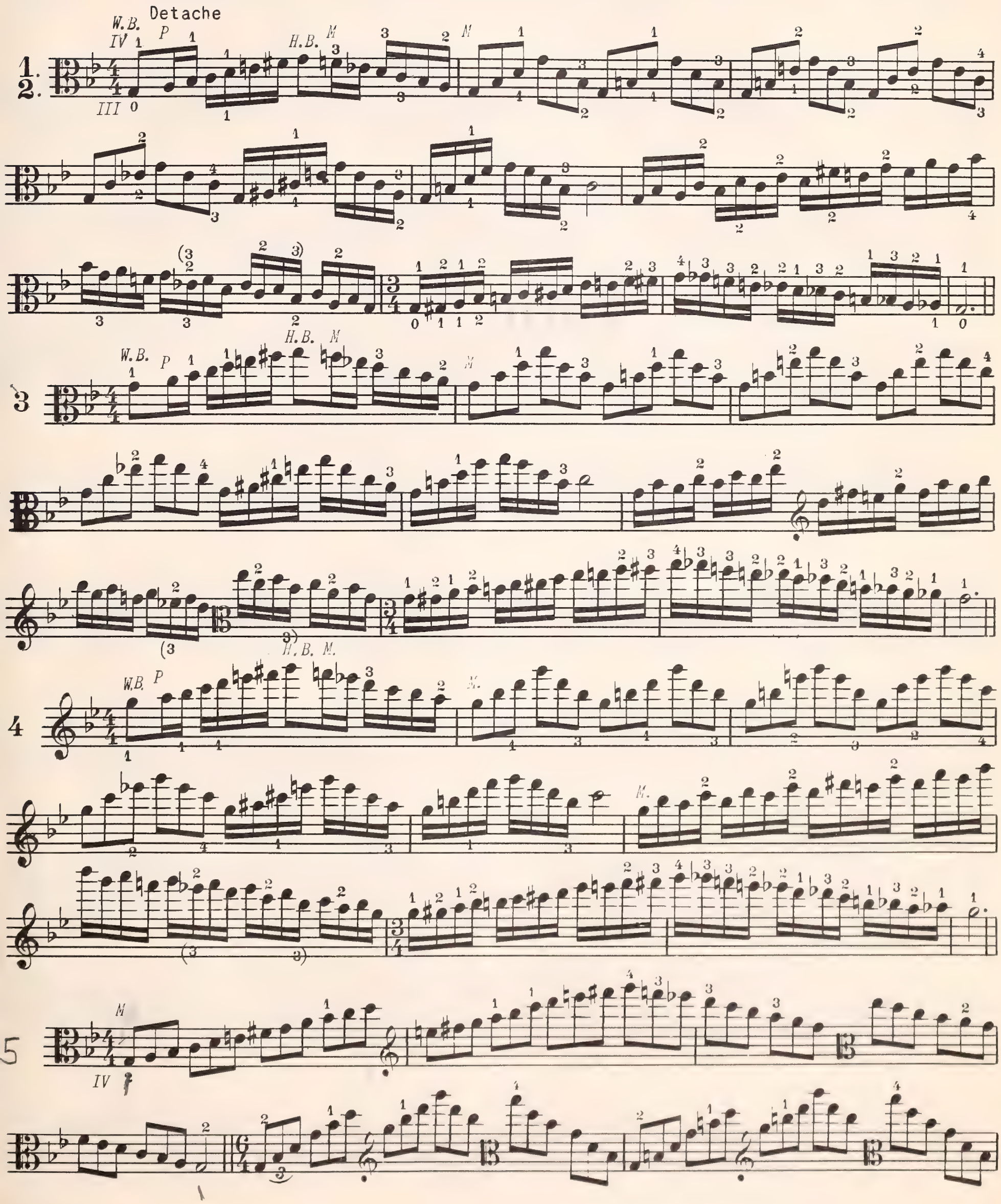



segue
segue
segue
6


M
7
8
M
segue
segue
8va
8va


segue
9
segue
segue
W.B.
W.B.
FR.
10
11

G Minor



8va

(3 3)

segue

segue

6

M

II III

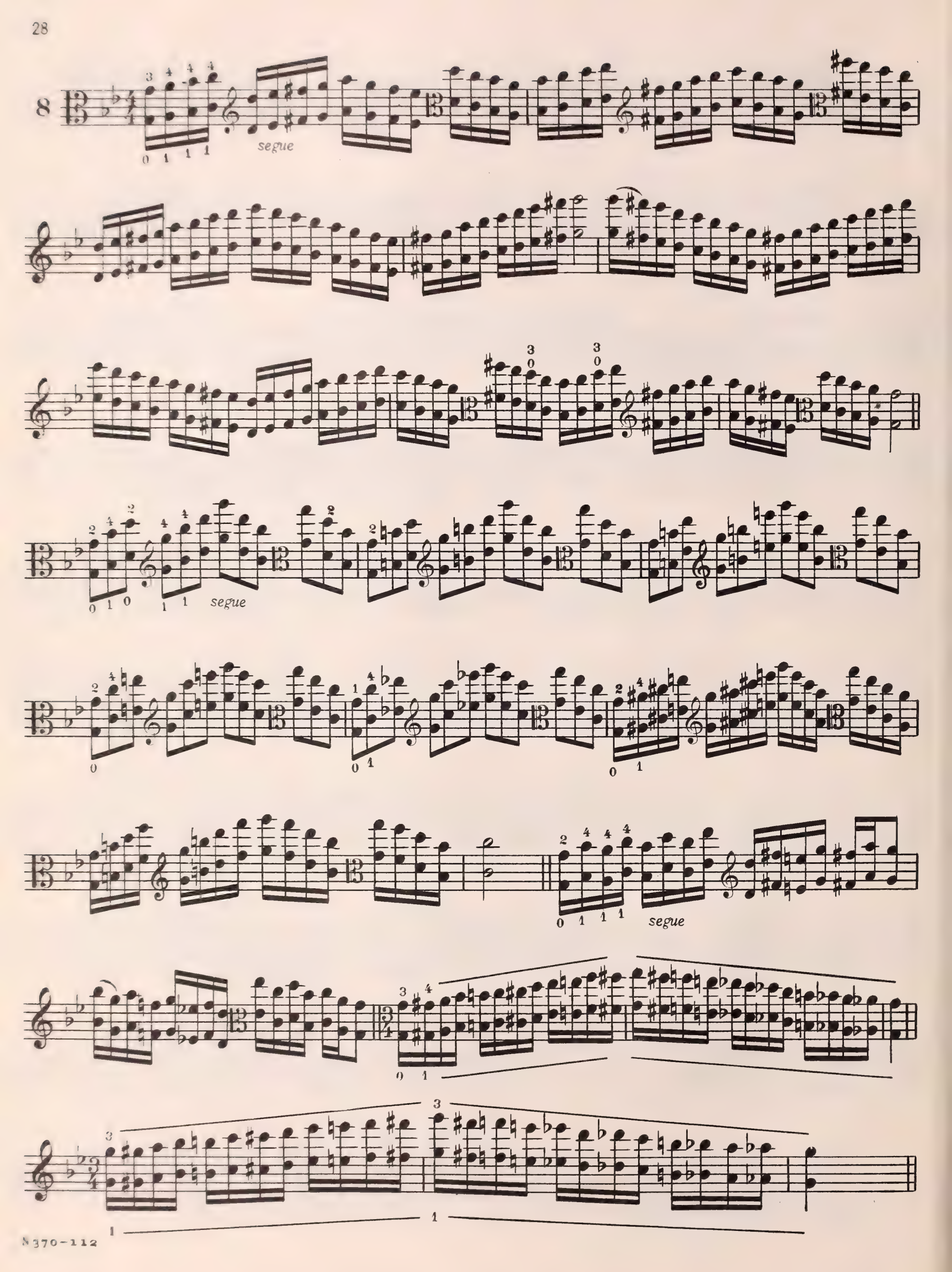
I II

II
III
segue
I
II

segue

M

7


8
segue
segue
segue
segue

9

segue

segue

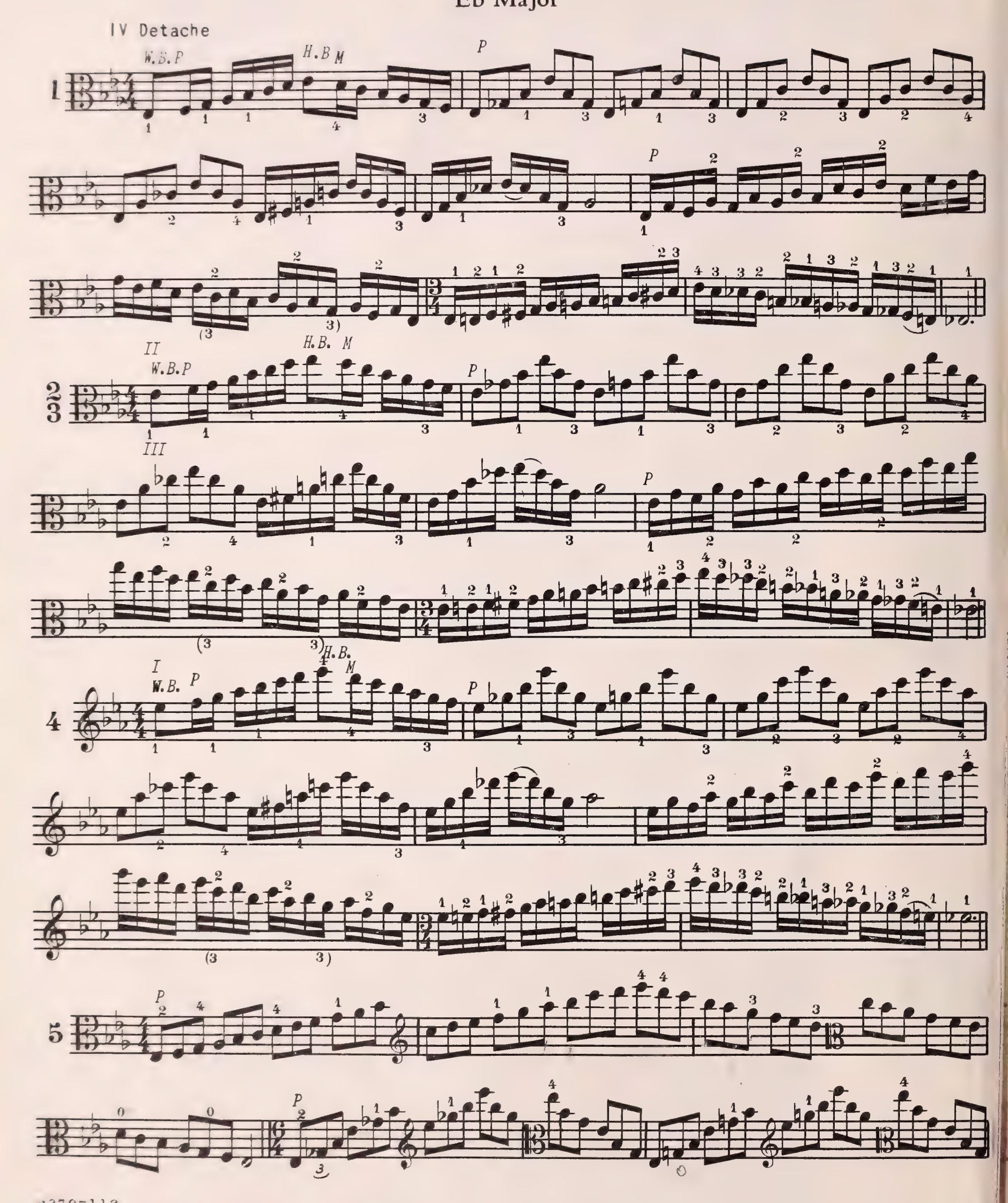
10

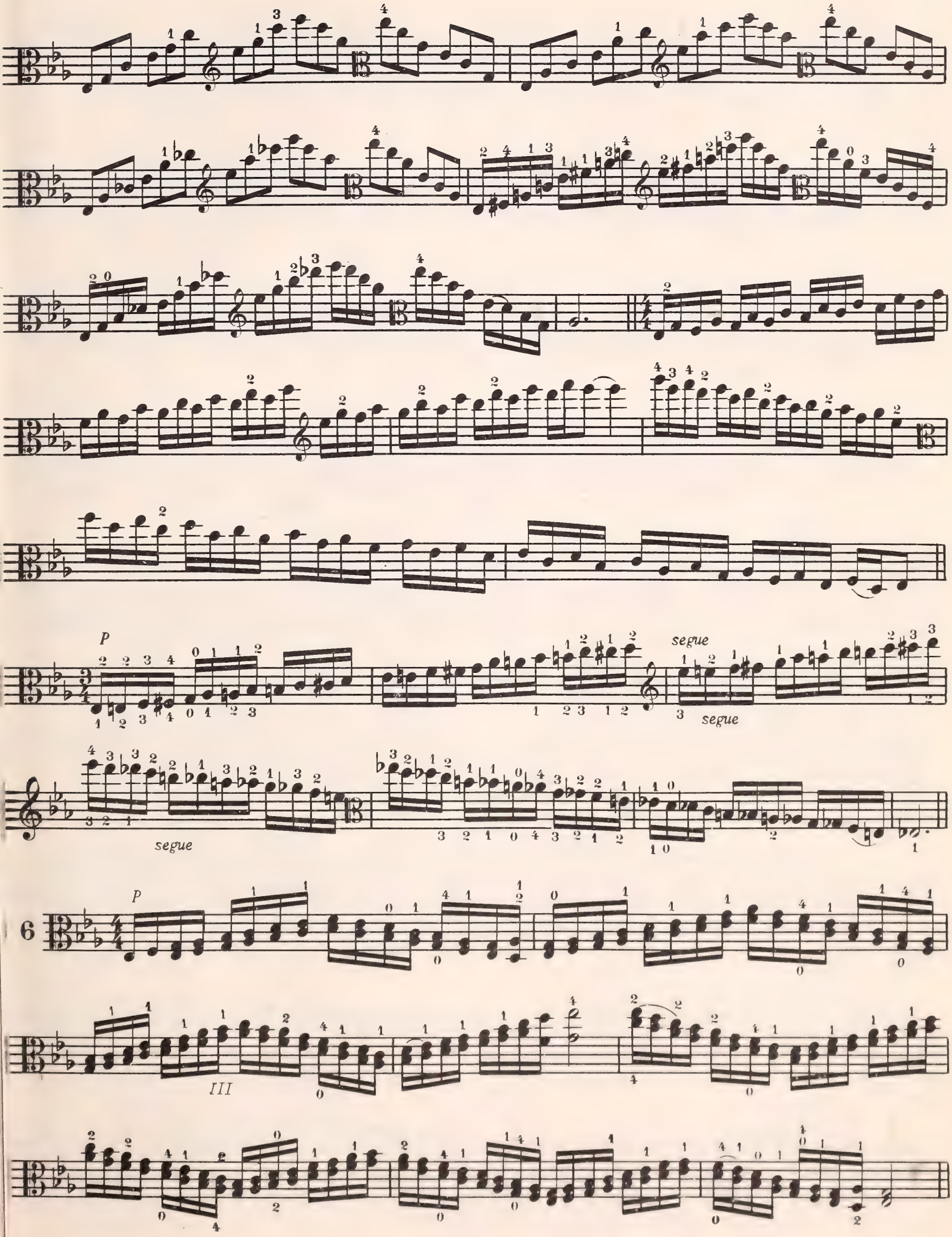
W.B. M H.B. Fk.

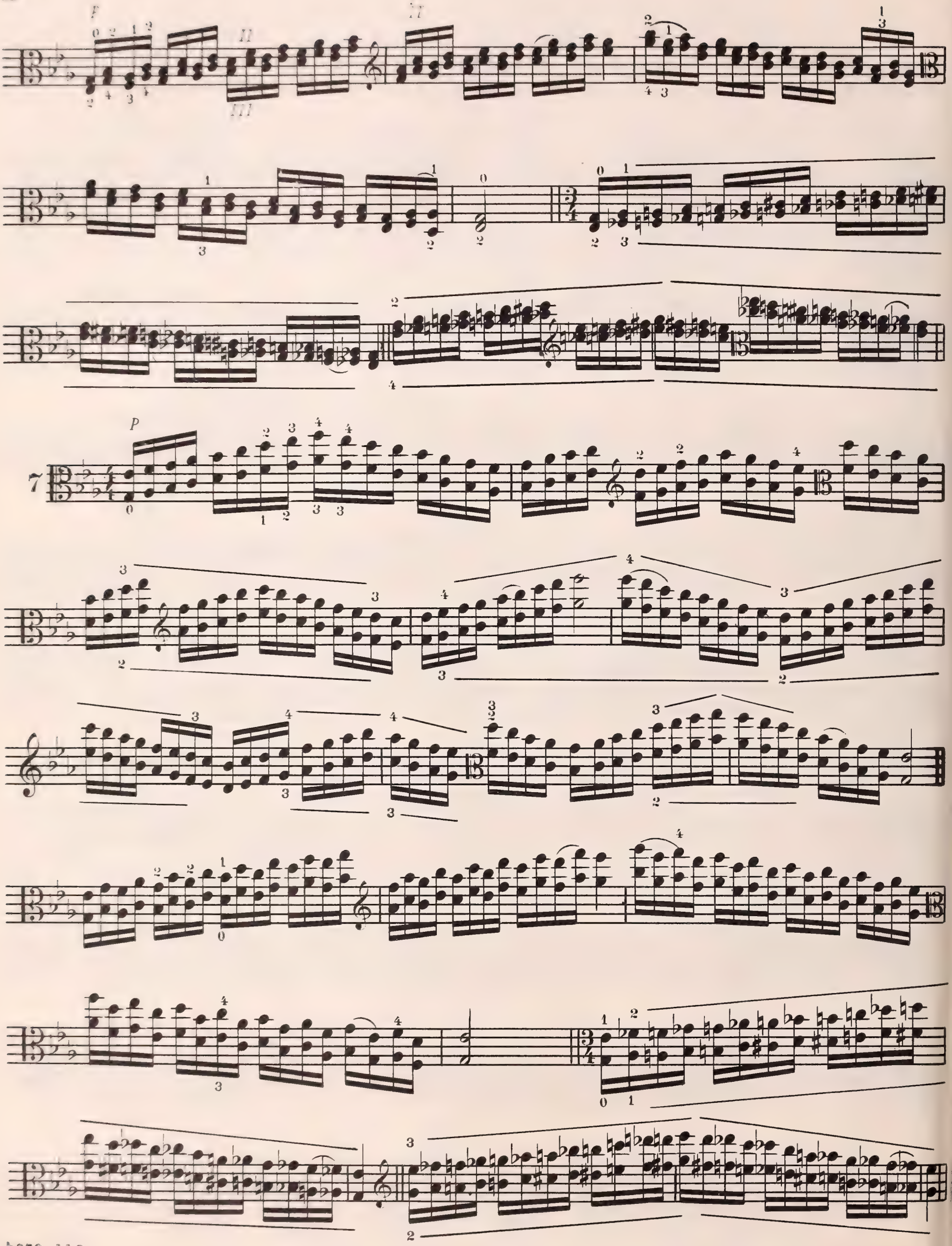
11

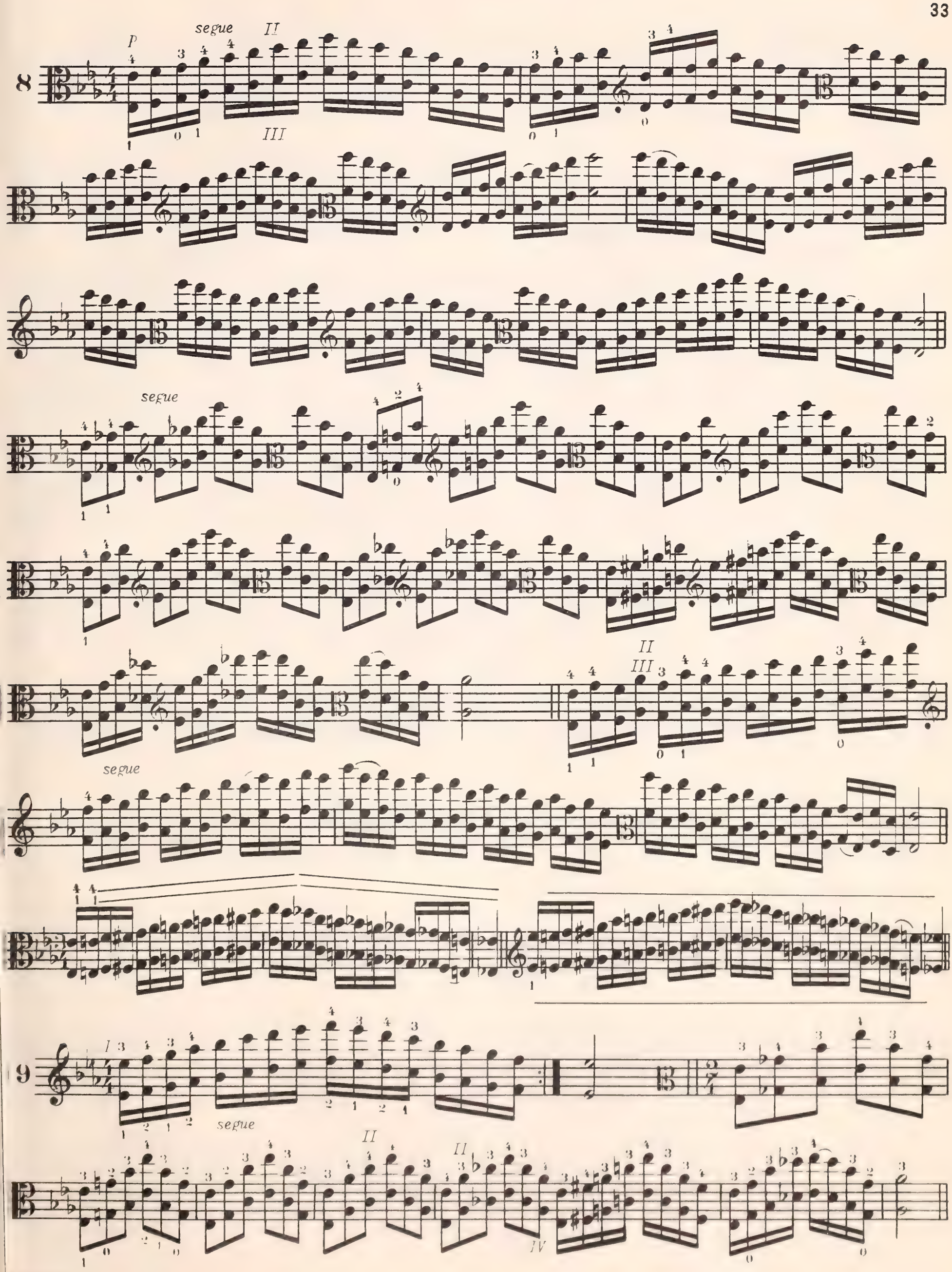
M

Eb Major




P
segue
segue
segue
P
6
III


P
7


x
p
segue
II
III
segue
II
III
segue
9
I
segue
II
II
IV

II
III

segue

W.B. FR.

W.B.

10

11

P

I

II

C Minor

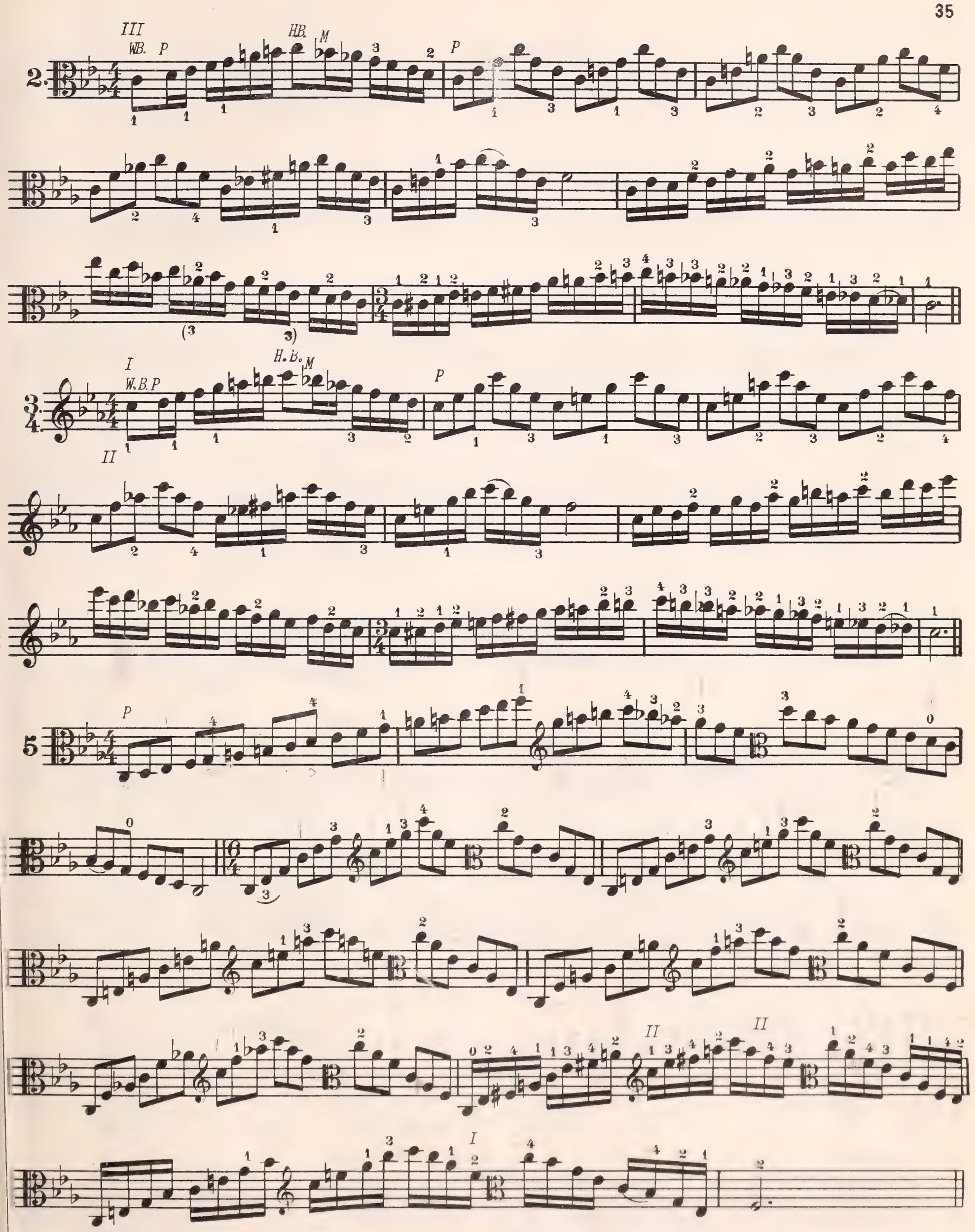
Détaché

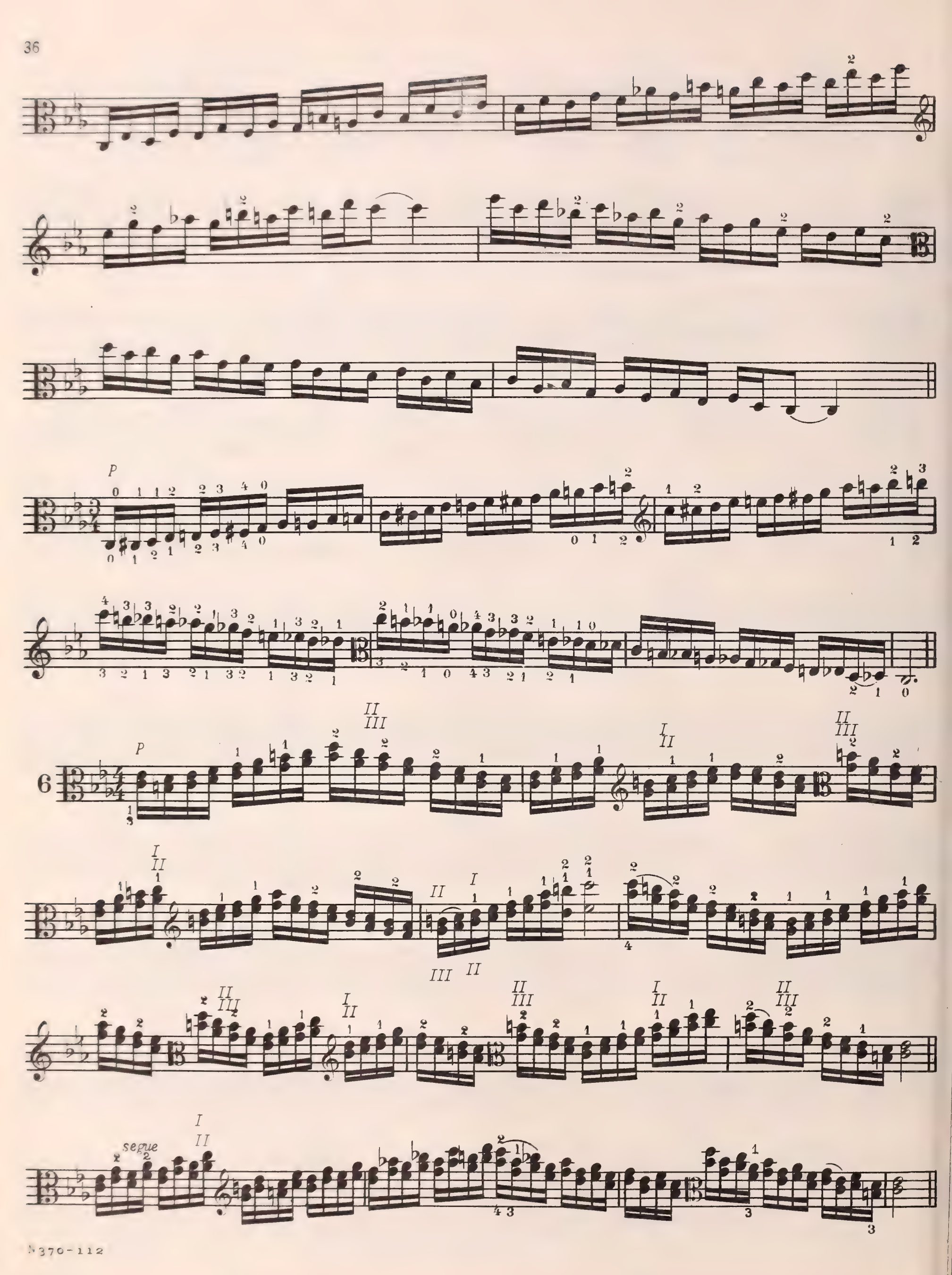
IV
W.B.

P

H.B. M

1


2.
III
WB.
P
HB.
M
P
(3
3)
I
W.B.P
H.B.M
P
II
5
P
II
II
I


P
6
P
II
III
I
II
II
III
I
II
III
II
II
III
I
II
II
III
I
II
segue
I
II

segue

7

8

segue

segue

II

III

segue

9

II
III

II
III

II
III

III
IV

I
II

II
III

III
IV

II
III

segue

III
IV

segue

10.

W.B. P W.B, FR.

11.

P

A♭ Major

1.
2.

III Martelé W.B. P W.B. F R. P

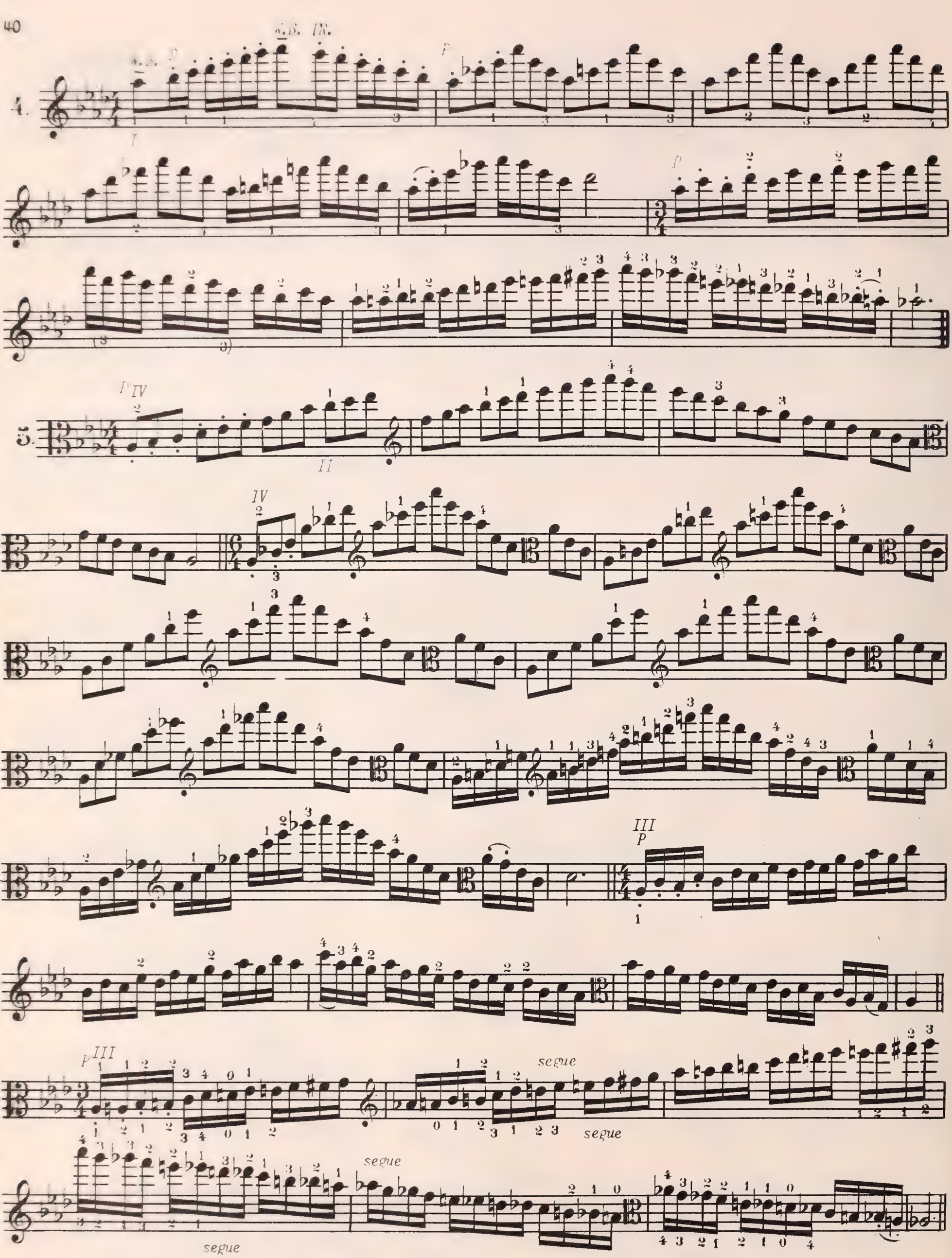
IV

P

3

W.B. P W.B. FR. P

II


4.
5.
segue
segue
segue
segue

6

W.B. P FR

W.B. FR

P FR.

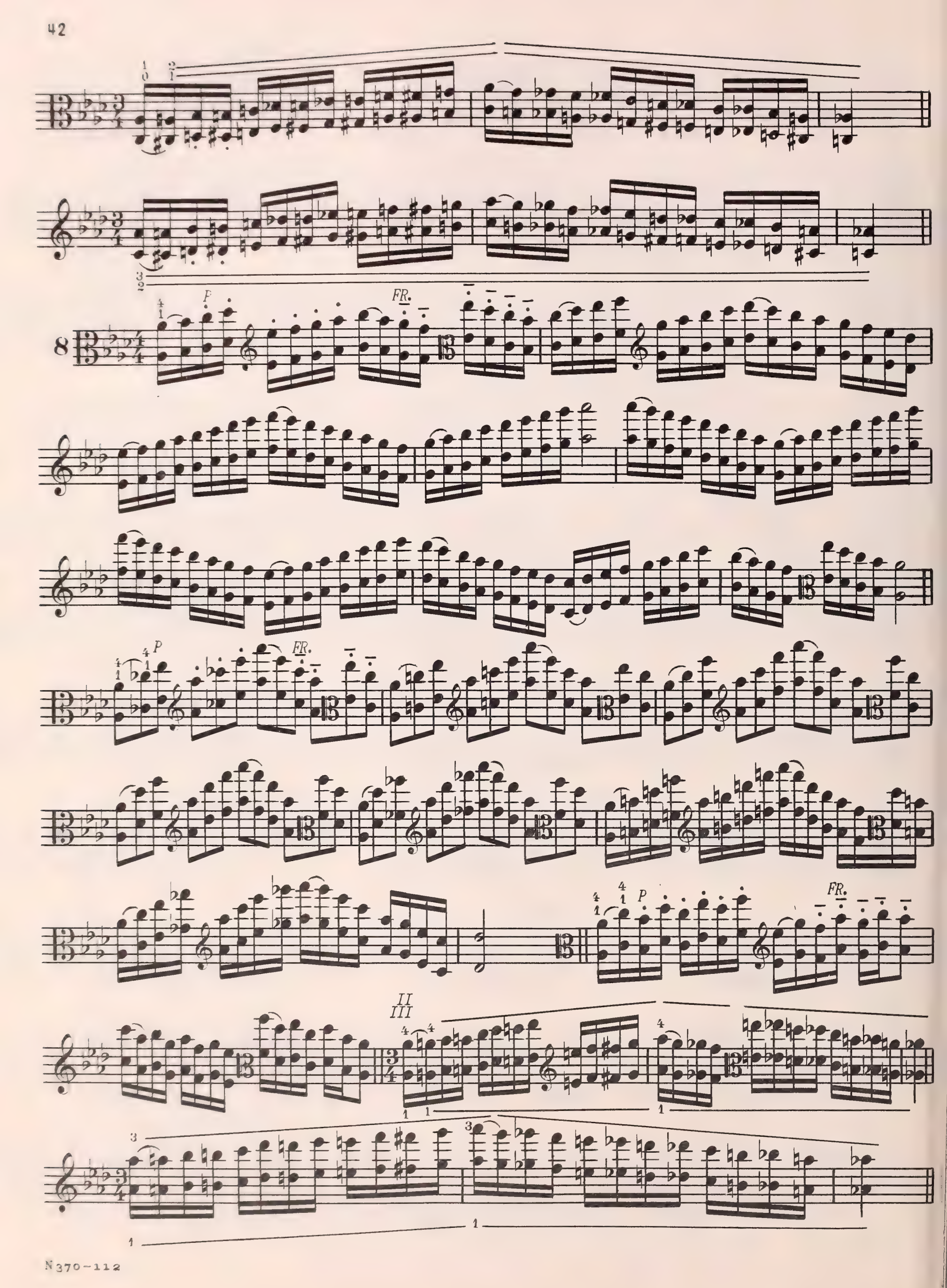
segue

P FR.

7

P FR.

P FR.


P
FR.
8
P
FR.
P
FR.
II
III

9

P FR. P FR.

II III

P I II P II III

segue

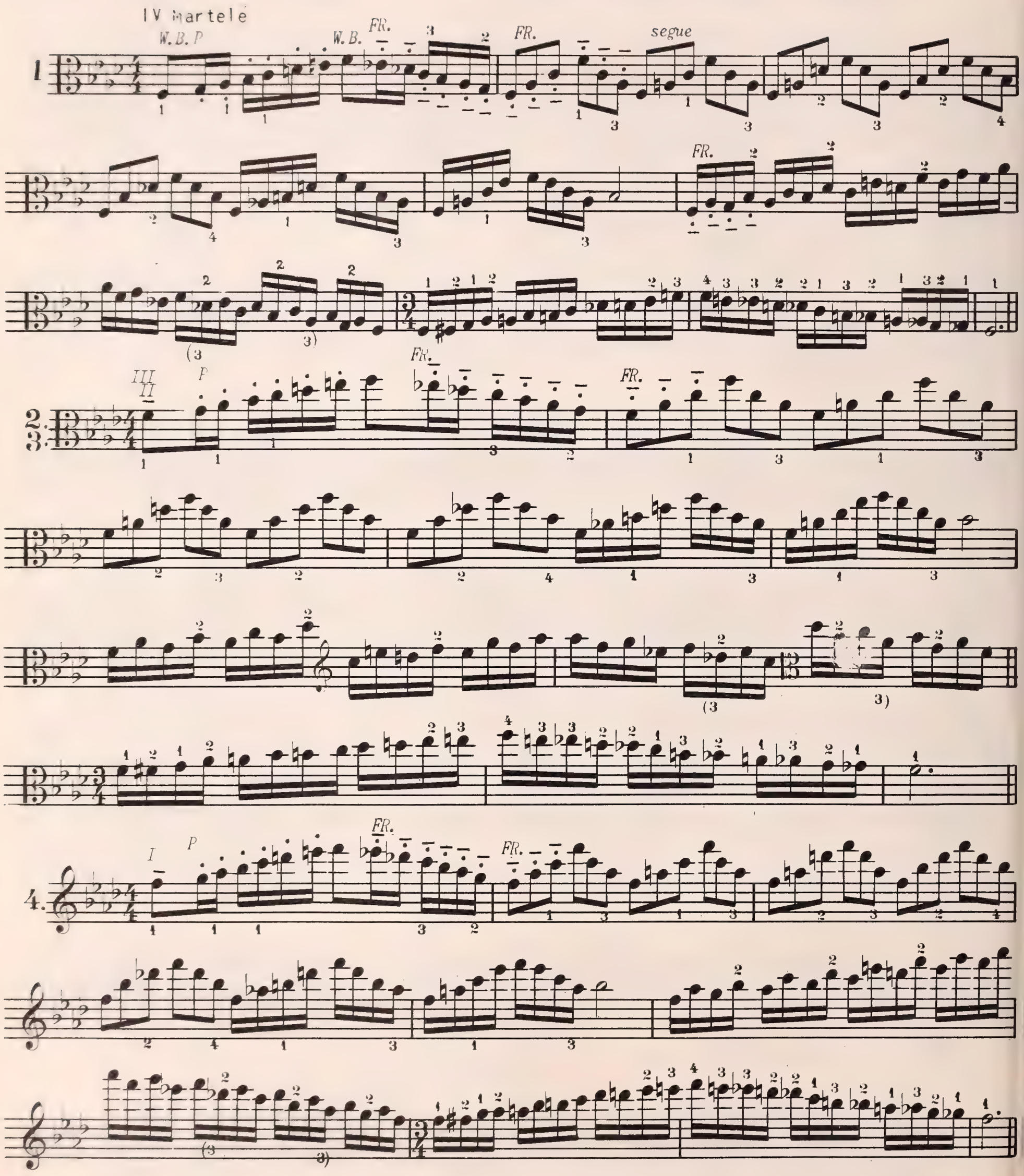
10

P FR P FR

11

W.B. P W.B. FR.

F Minor



5

IV FR.

FR.

segue

segue

segue

segue

6

W.B. P

W.B. FR.

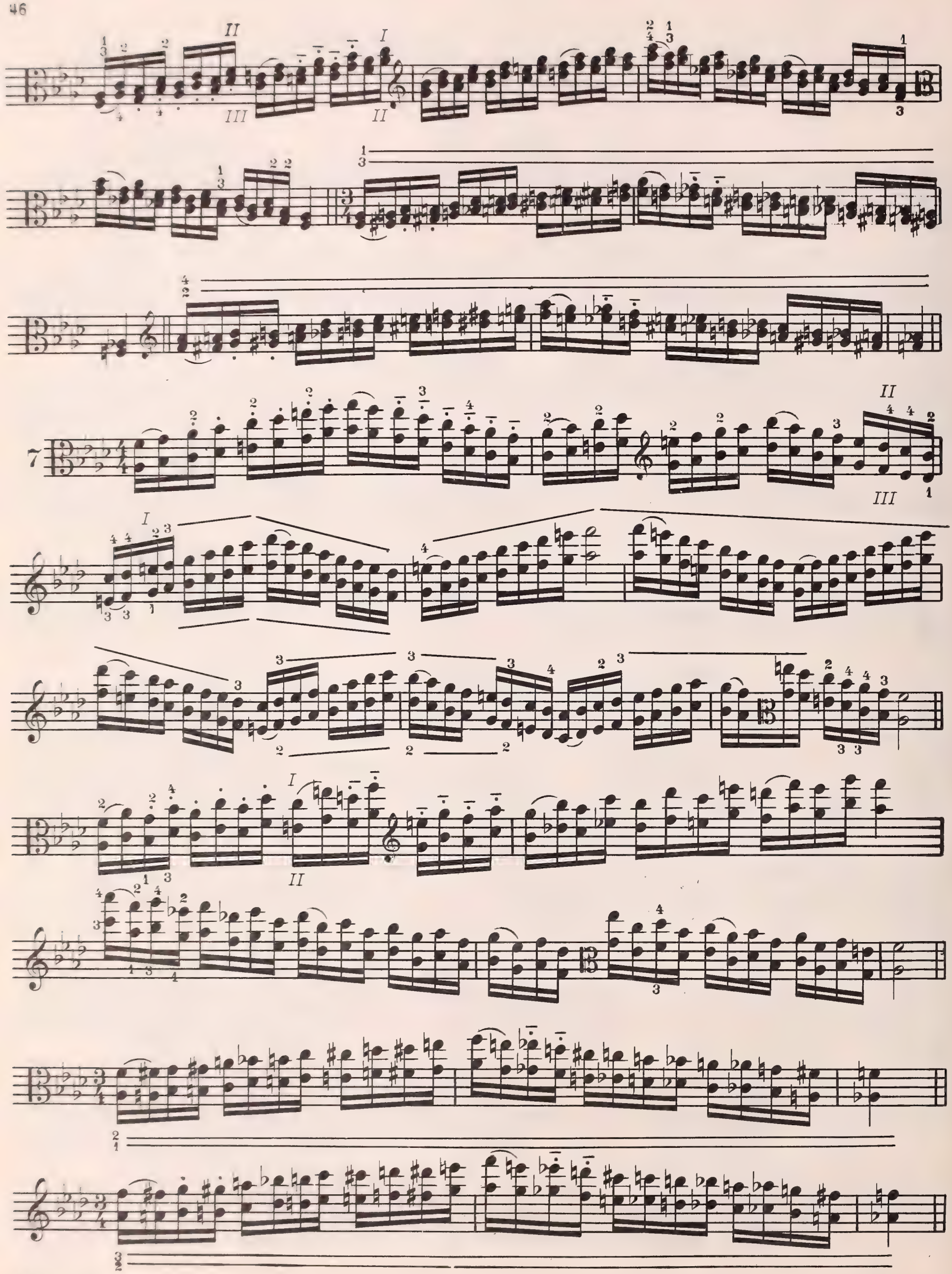
III II

II

III

IV

IV



8

segue

II

III

I

segue

9

segue

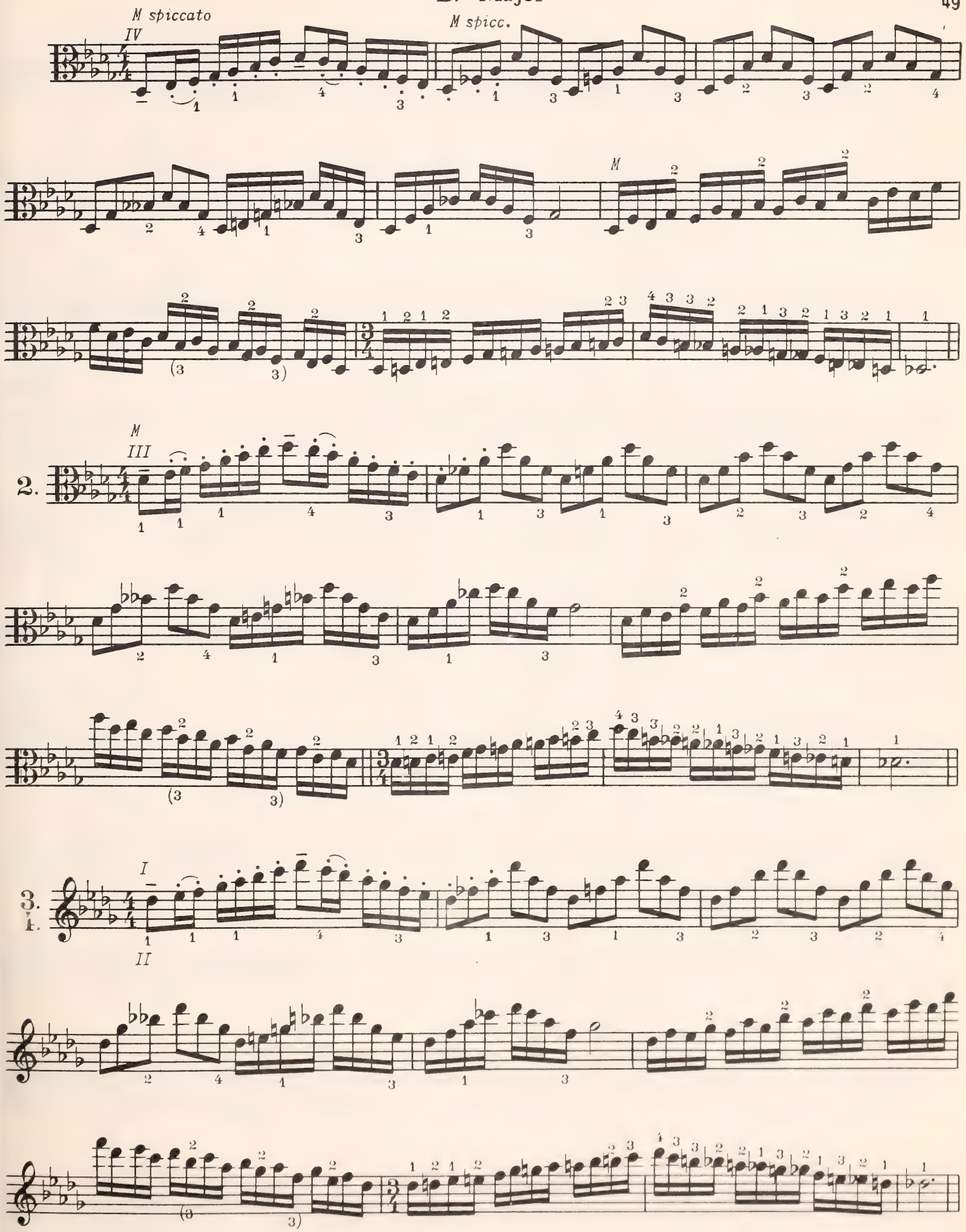
10

P. FR.

11

P. FR.

D♭ Major



5.

M spiccato

segue

segue

segue

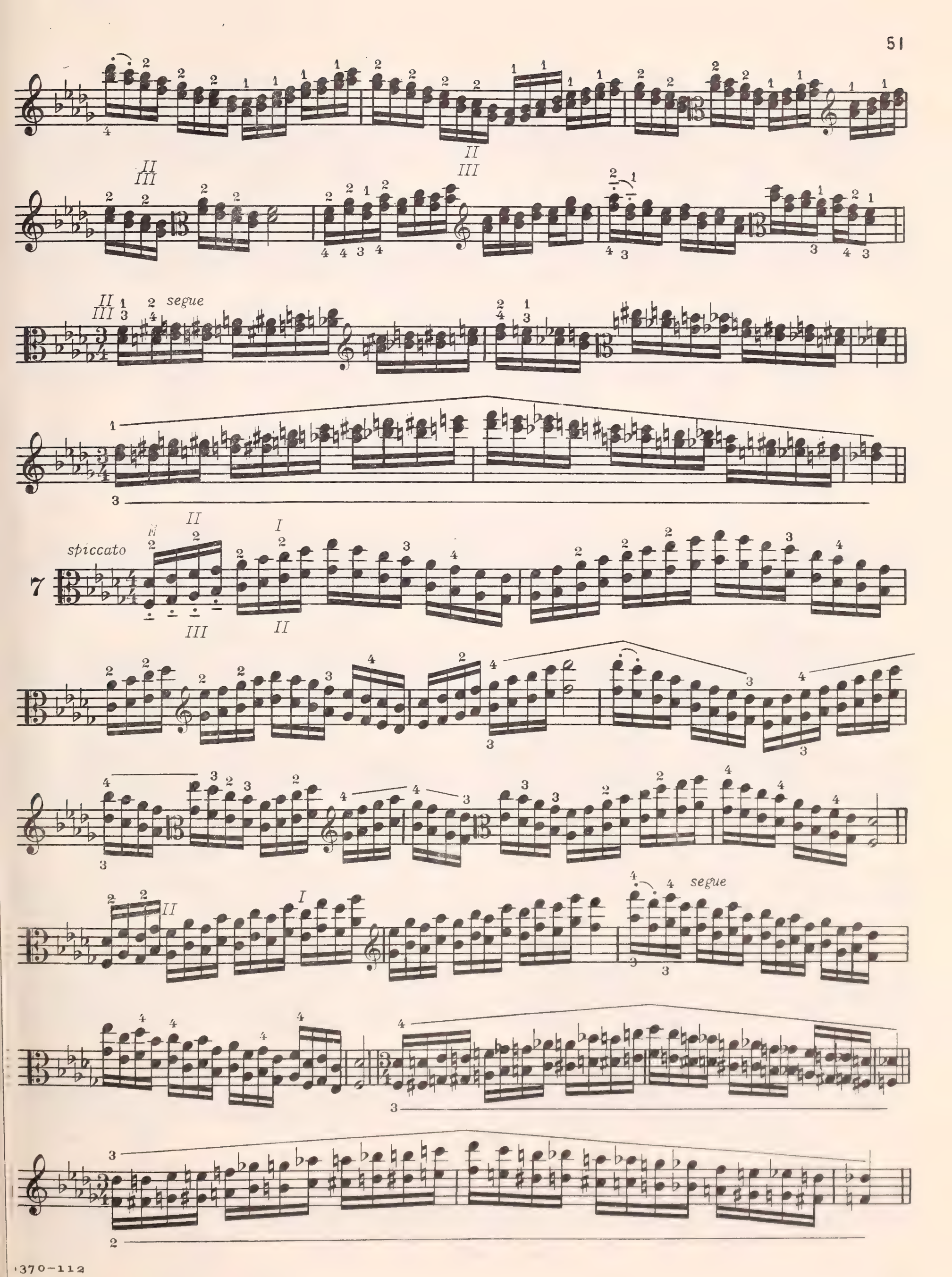
segue

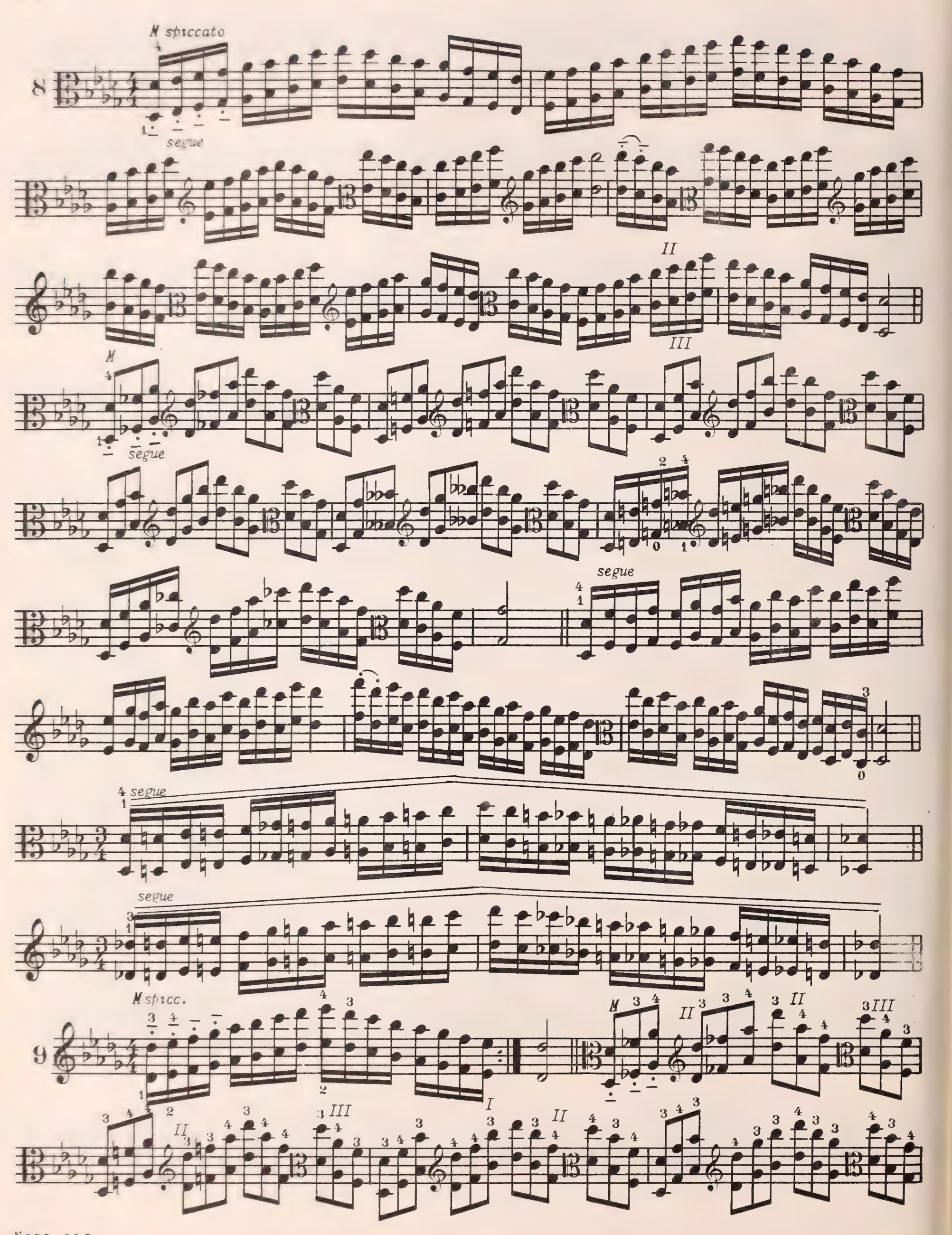
6.

M spicc.

I

II


segue
spiccato
segue


M spiccato
segue
II
III
M
segue
segue
segue
segue
segue
M spicc.
M
II
III
II
III
I
II

M spicc.

segue

10.

M spicc.

11.

segue

Bb Minor

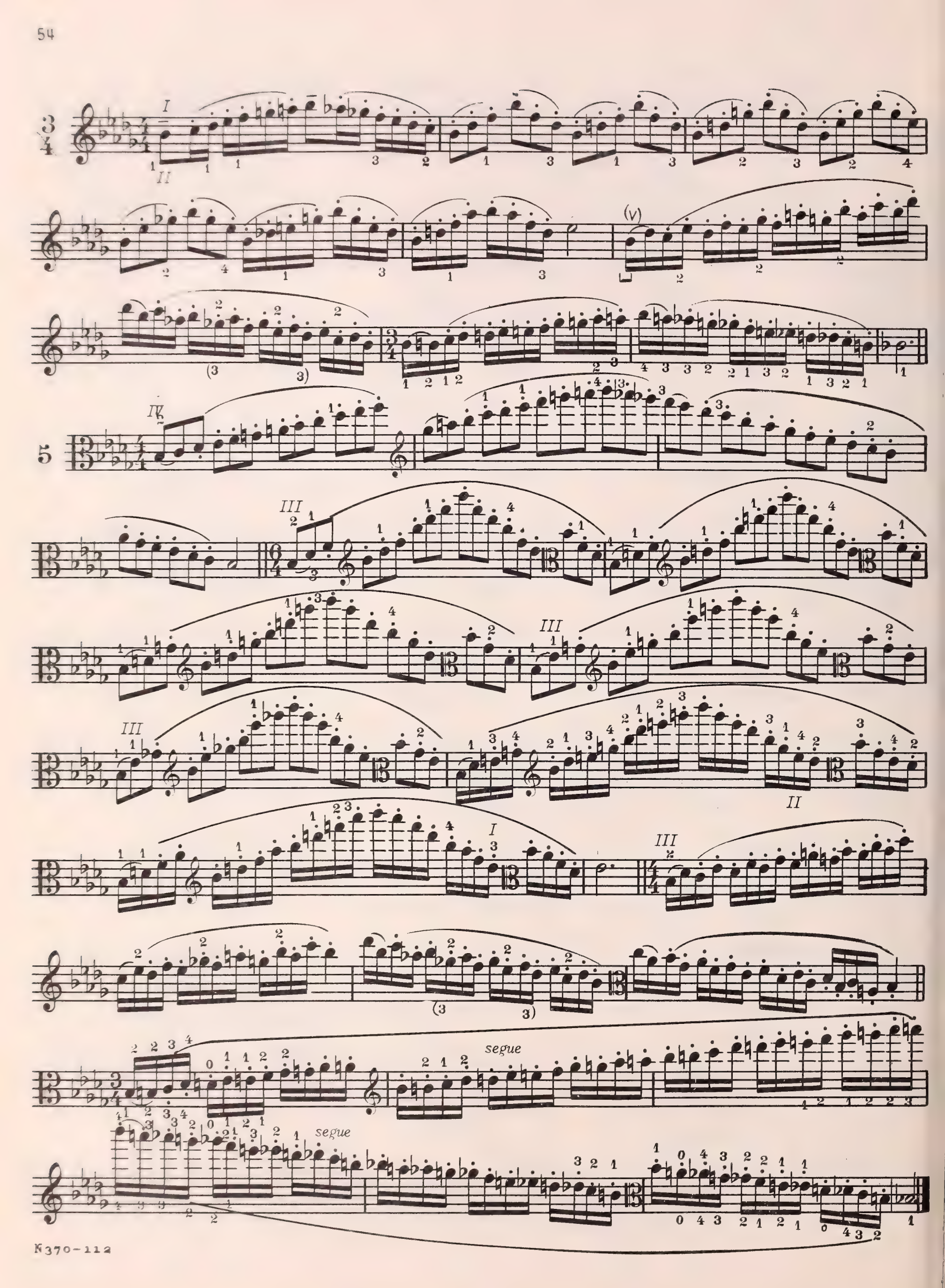
staccato

W.B.

H.B.

P

(V)


5
segue
segue

6.

W.B. Portato

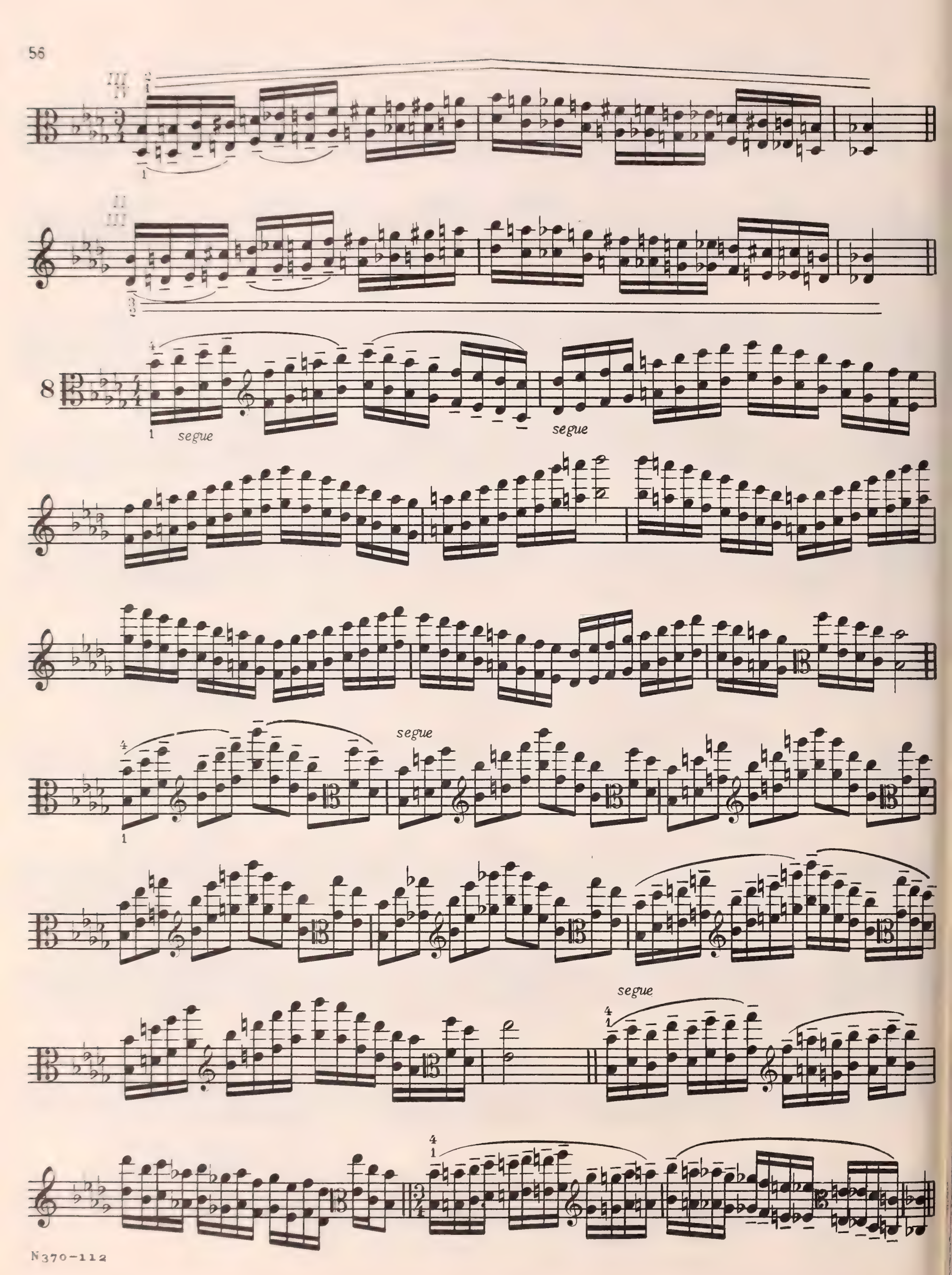
segue

F

7.

W.B.

segue


8
segue
segue
segue
segue

9

segue

I

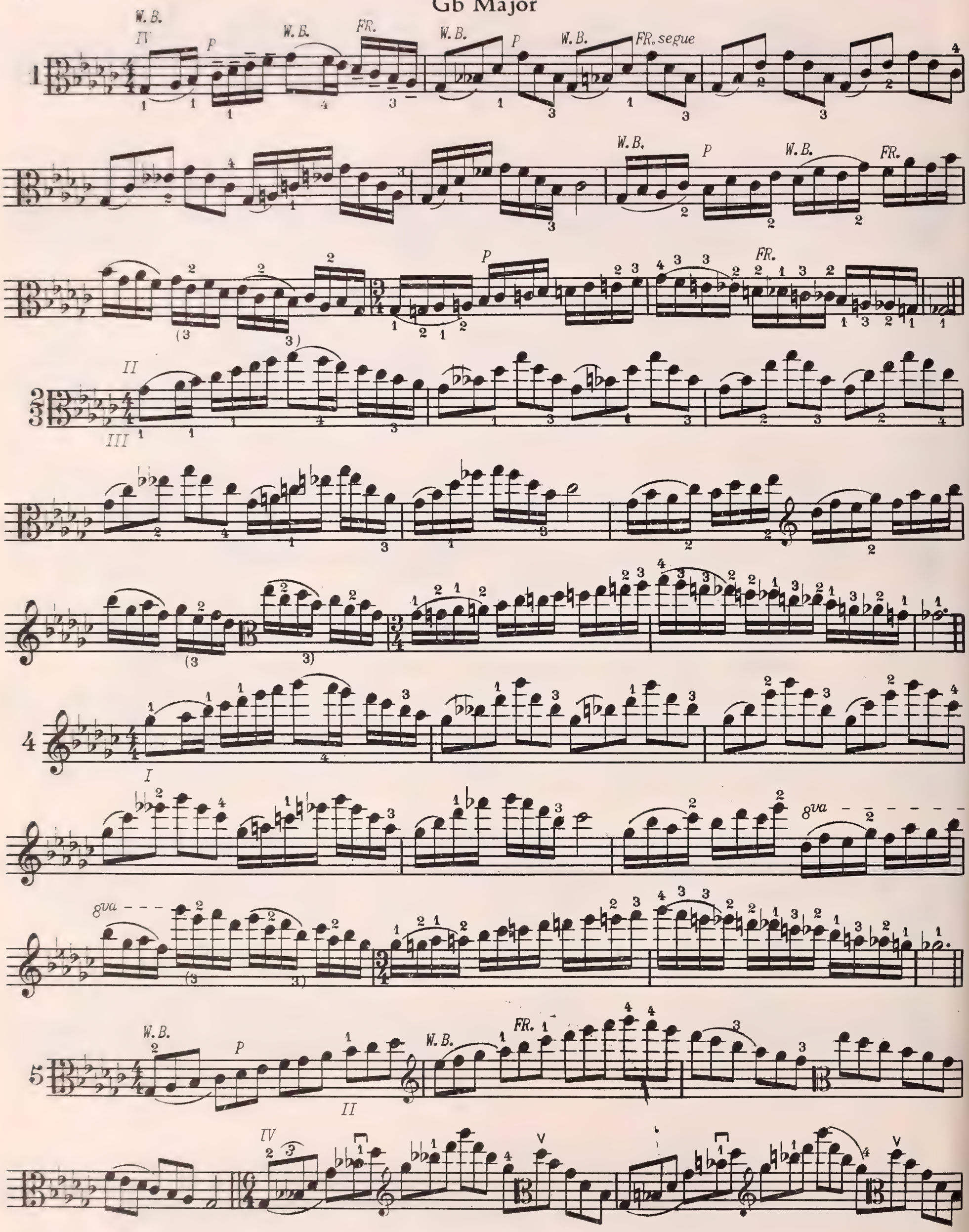
II
III

segue

10

11

Gb Major



8va

segue

segue

segue

segue

6

W.B.

P

W.B.

FR.

II

III

I

II

III

IV

II

III

segue

7

segue

8

segue

segue

III
IV

9

III

III

II III
IV

II III

III

I

II

I

II

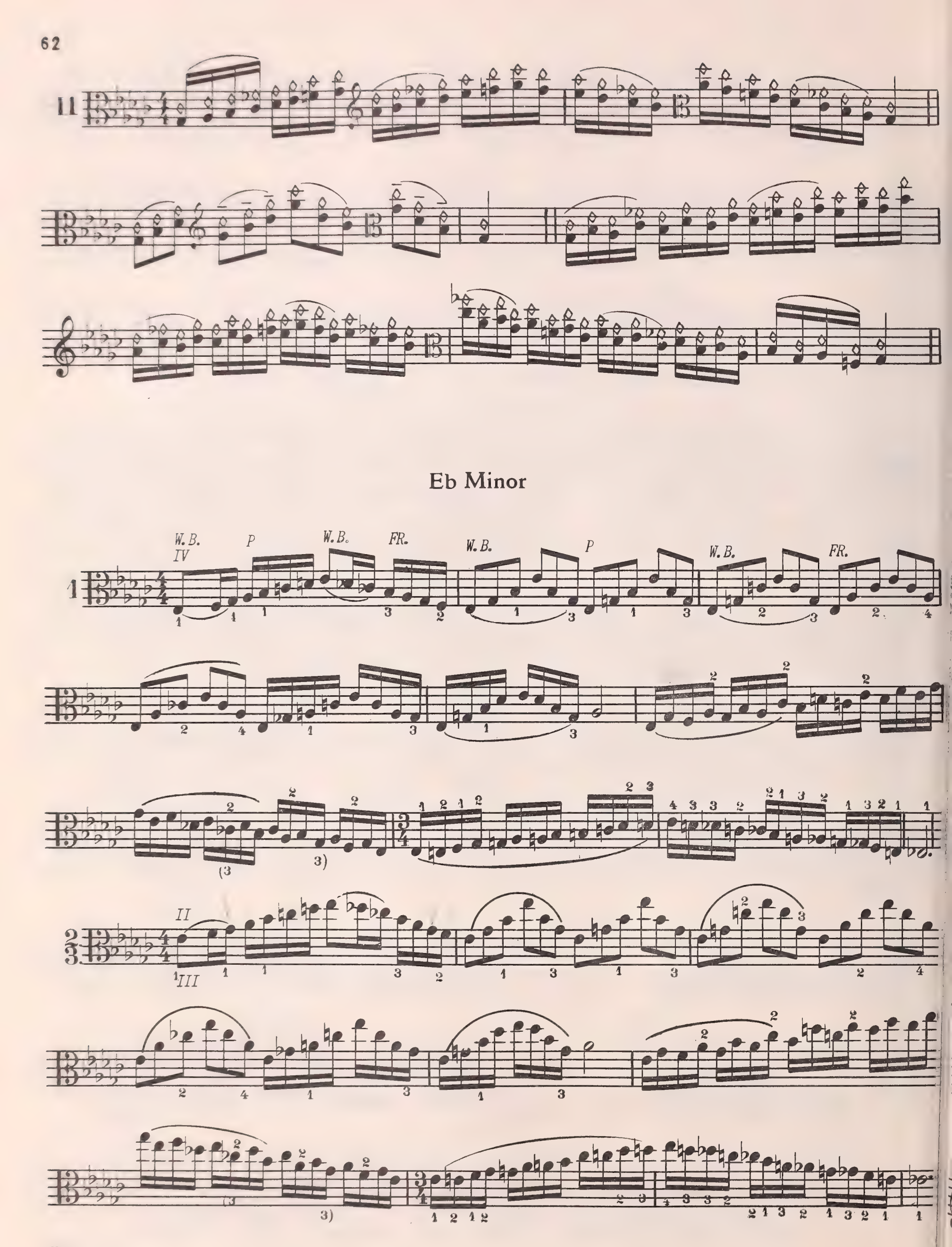
I

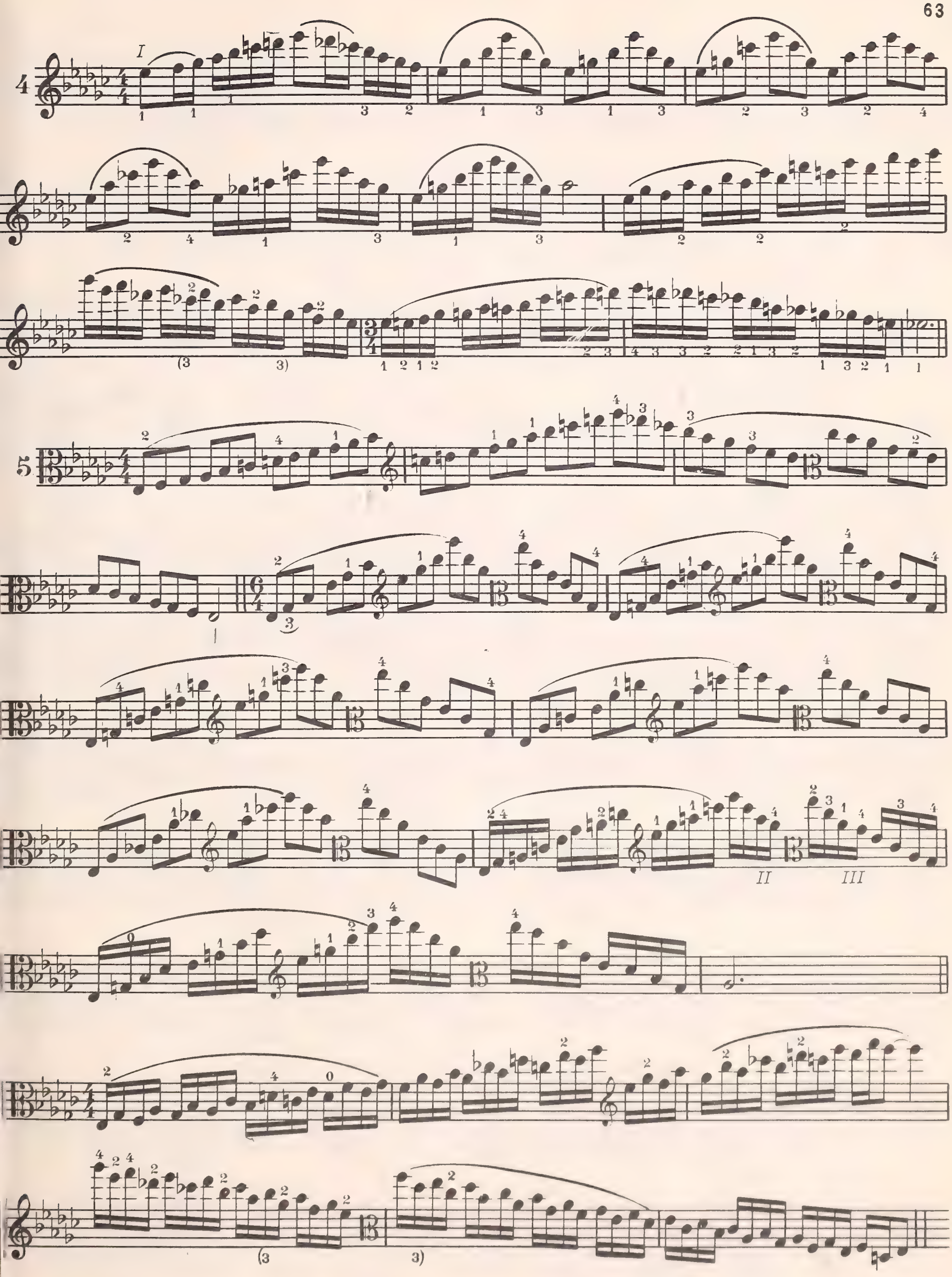
III III

II

segue

10


11
Eb Minor
W.B.
IV
P
W.B.
FR.
W.B.
P
W.B.
FR.
II
III


4
I
5
II
III

segue

segue

segue

6

W.B. I P W.B. I FR. II

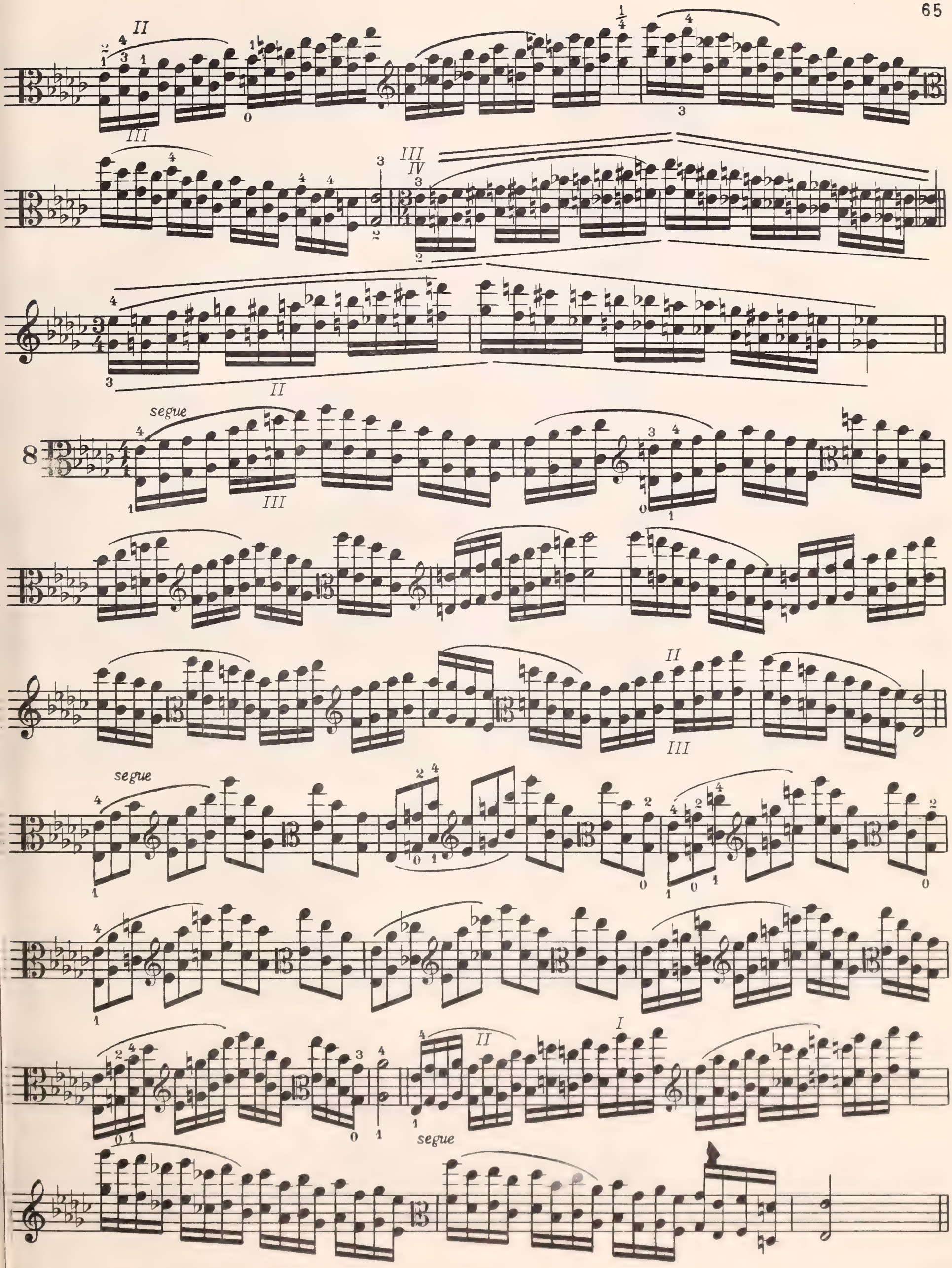
I

II I

II III II I II III

segue

7


segue
segue
segue
segue

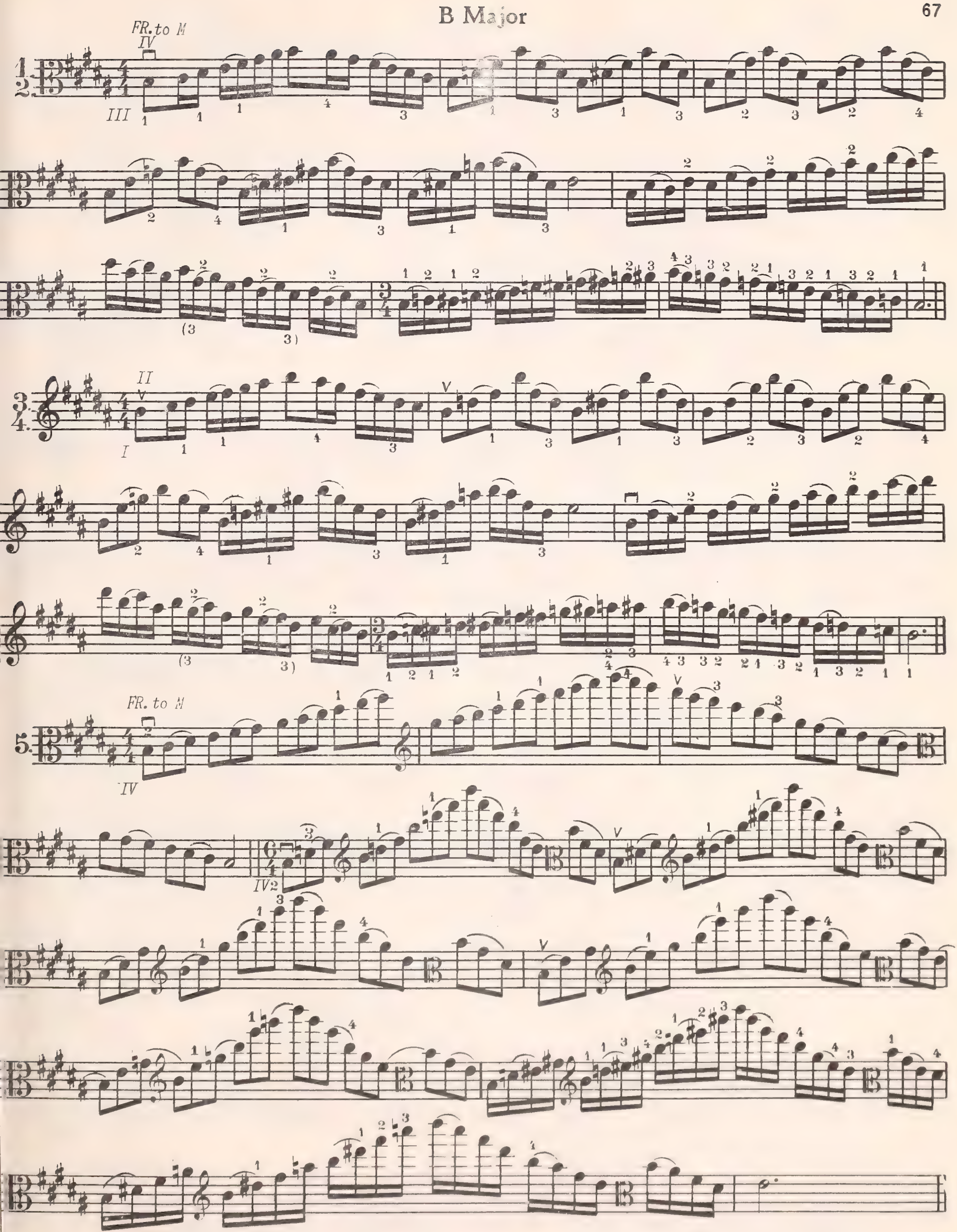
segue

9

segue

10

11


FR. to M
IV
III
II
I
FR. to M
IV
IV2

segue

segue

segue

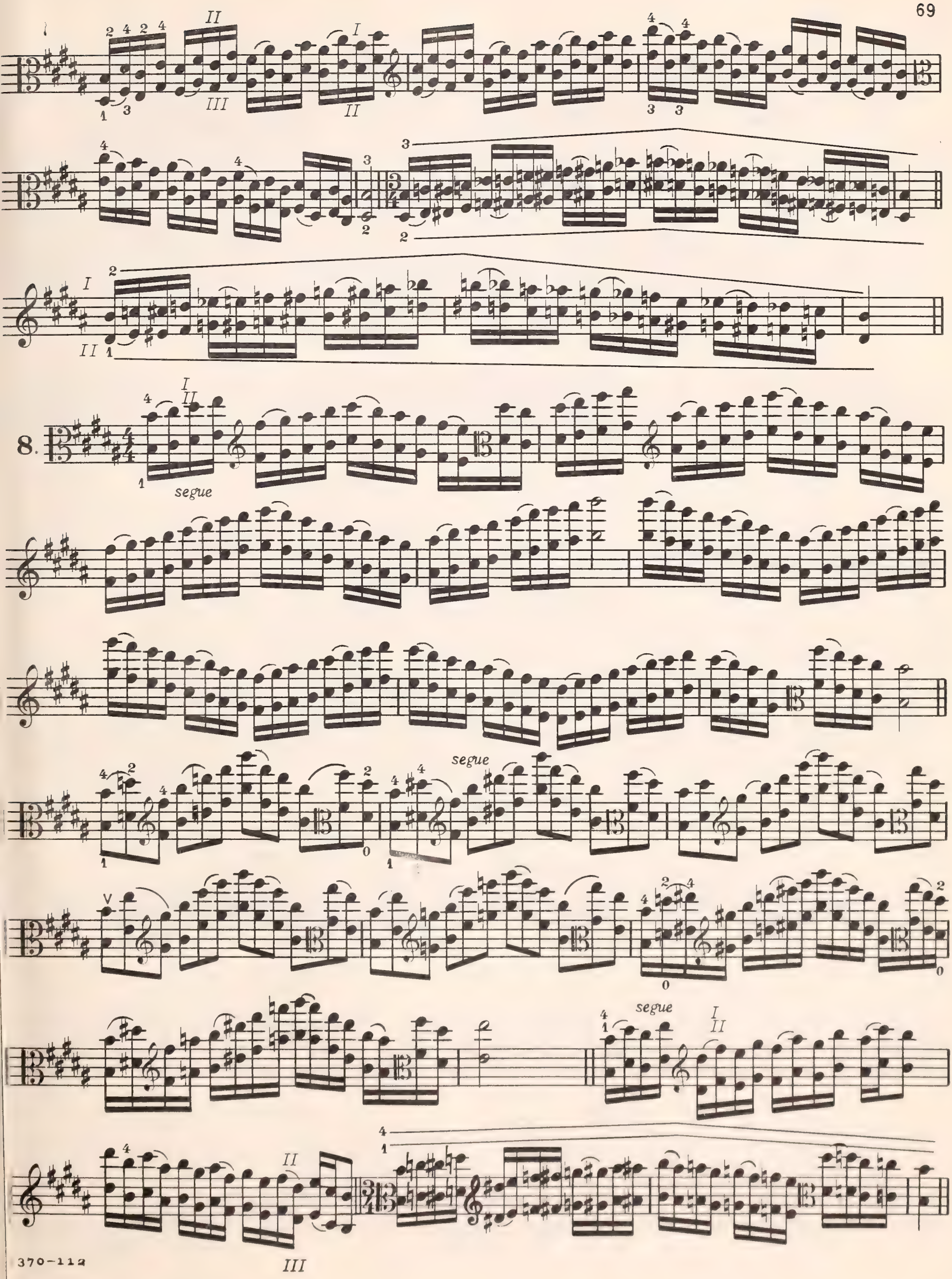
segue

segue

FR. to M

6

7


8.
segue
segue
segue

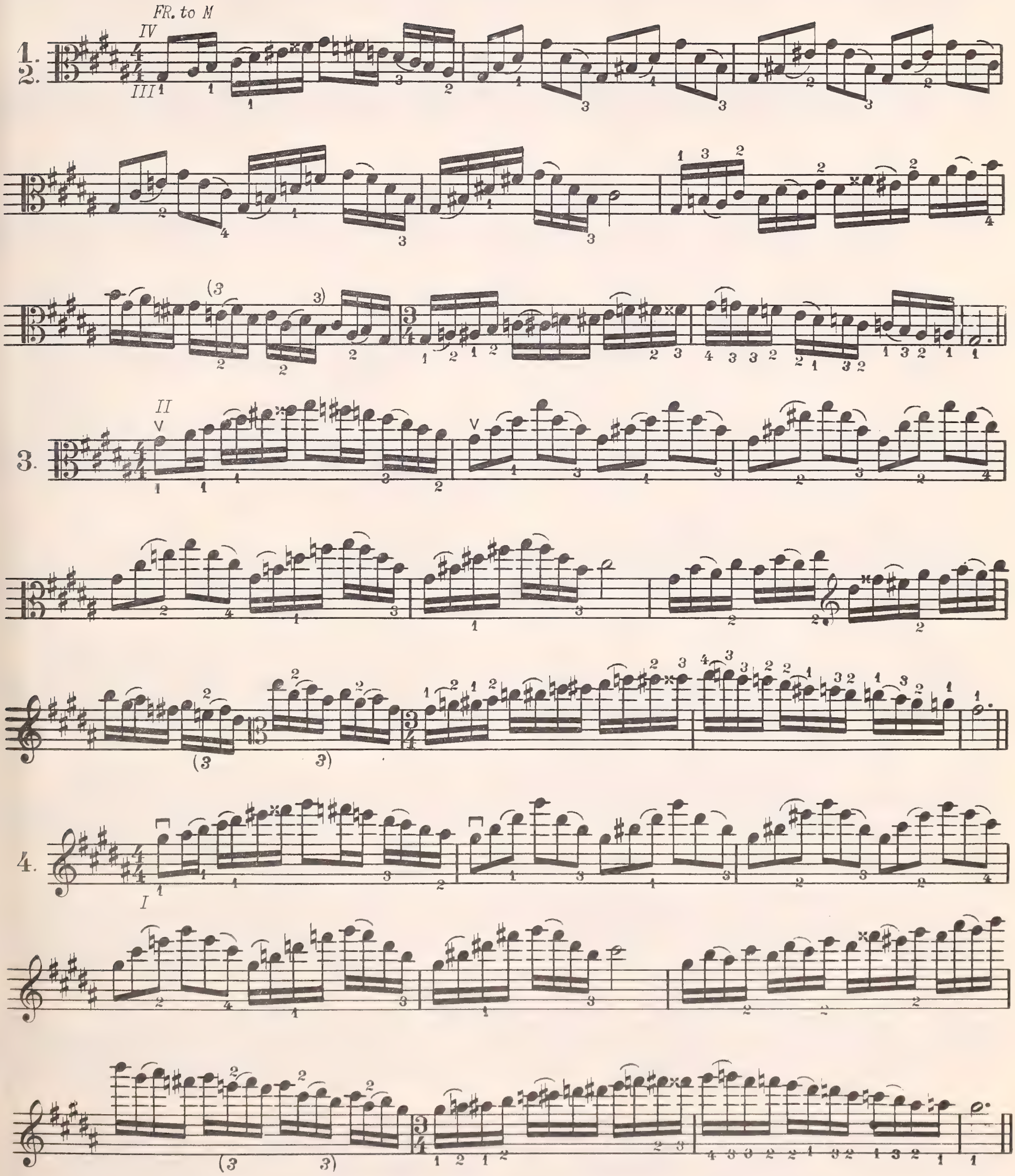
9

segue

10

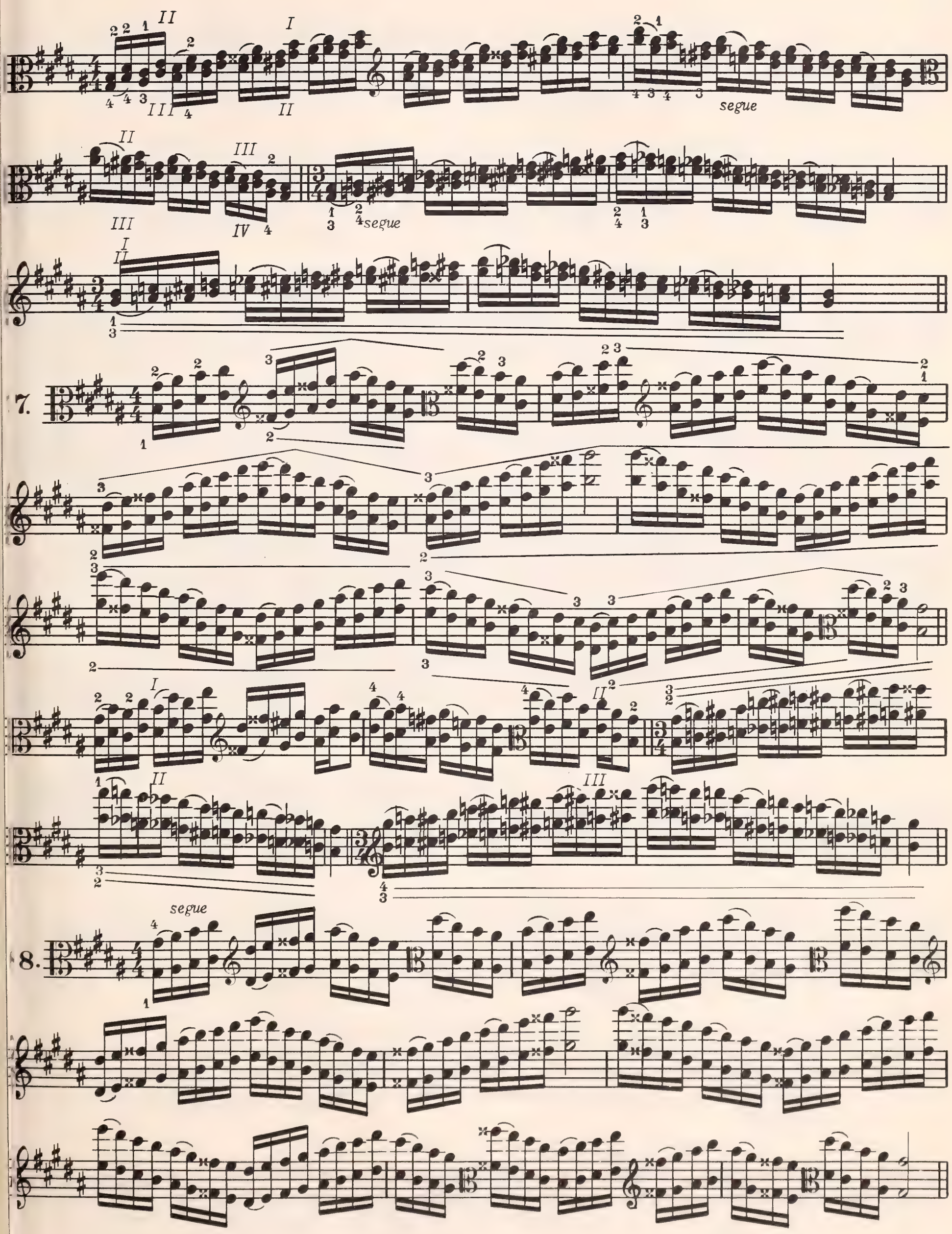
11

G♯ Minor



5

6


segue
7.
8.
segue

segue

segue

9

segue

10.

11

E Major

1.

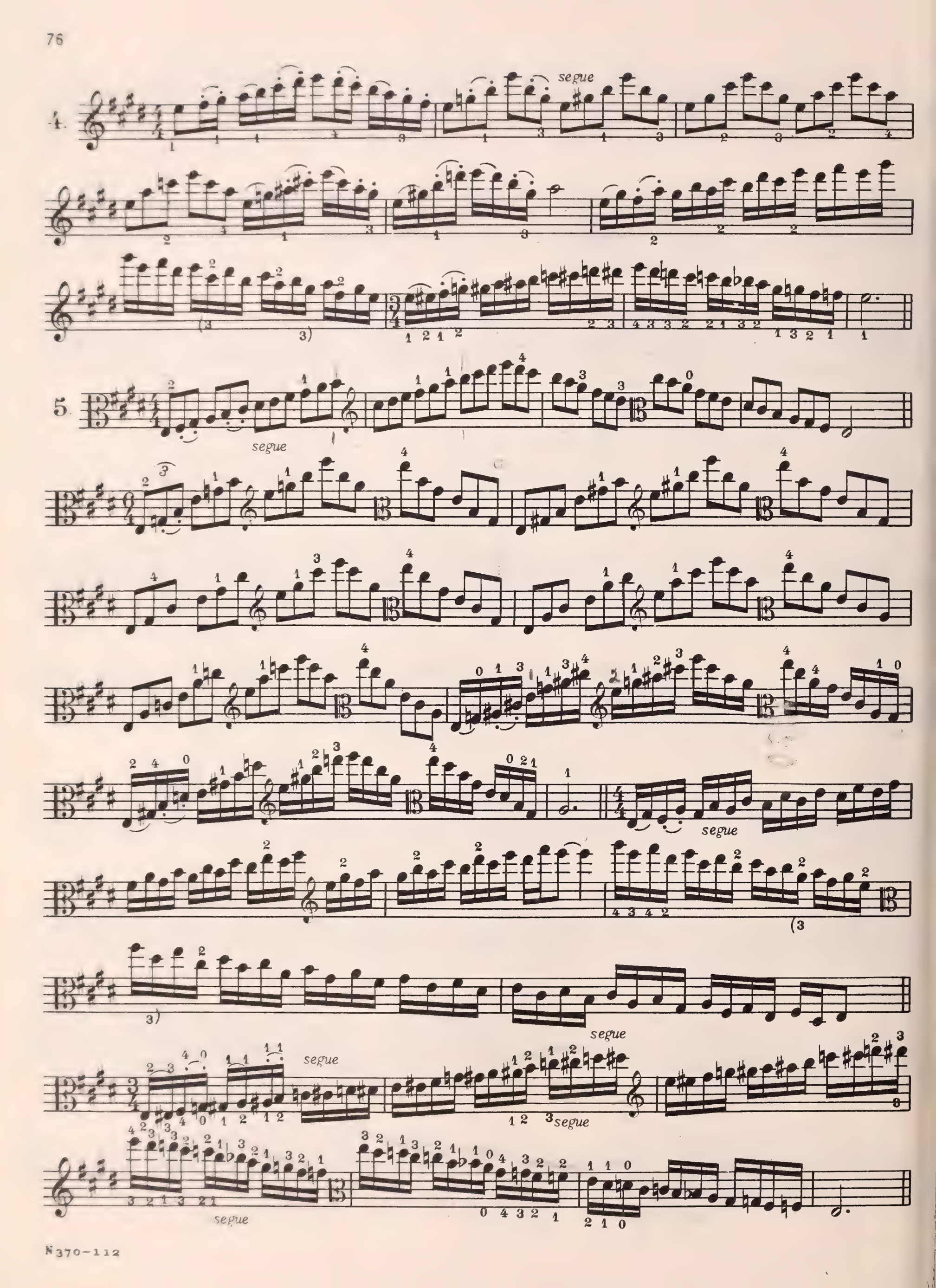
M staccato volant

segue

2.
3.

III

II


4.
segue
5.
segue
segue
segue
segue
segue
segue

6

segue

segue

7

II

segue

II

9

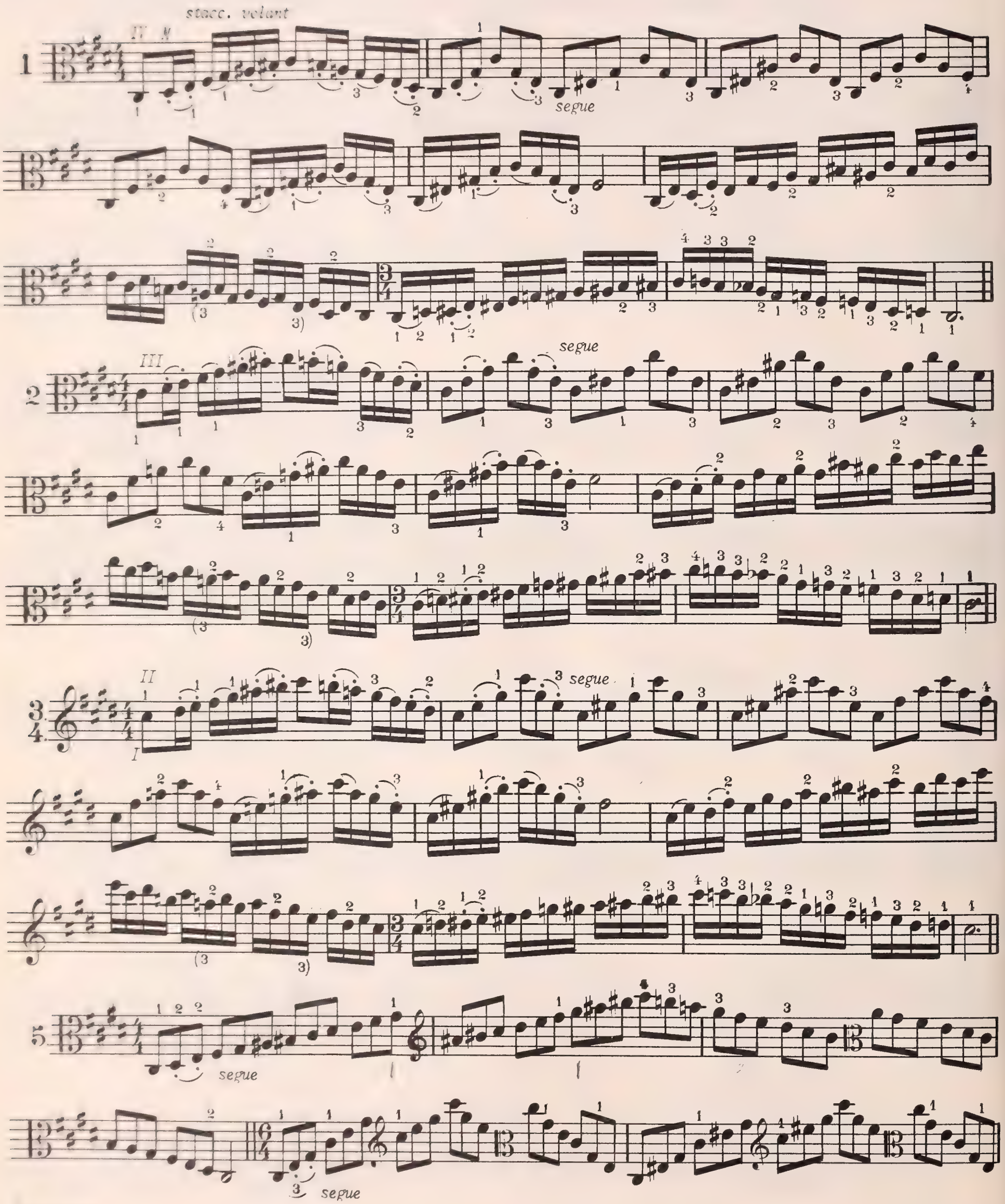
segue

segue

10

11

C ♯ Minor



II

segue

segue

segue

6

II

I

II

segue

7

I

II

III

segue

8

segue

segue

segue

segue

segue

segue

10

11

A Major

IV M to P

III

II

I

5

M to P

IV

IV

III

gva

segue

segue

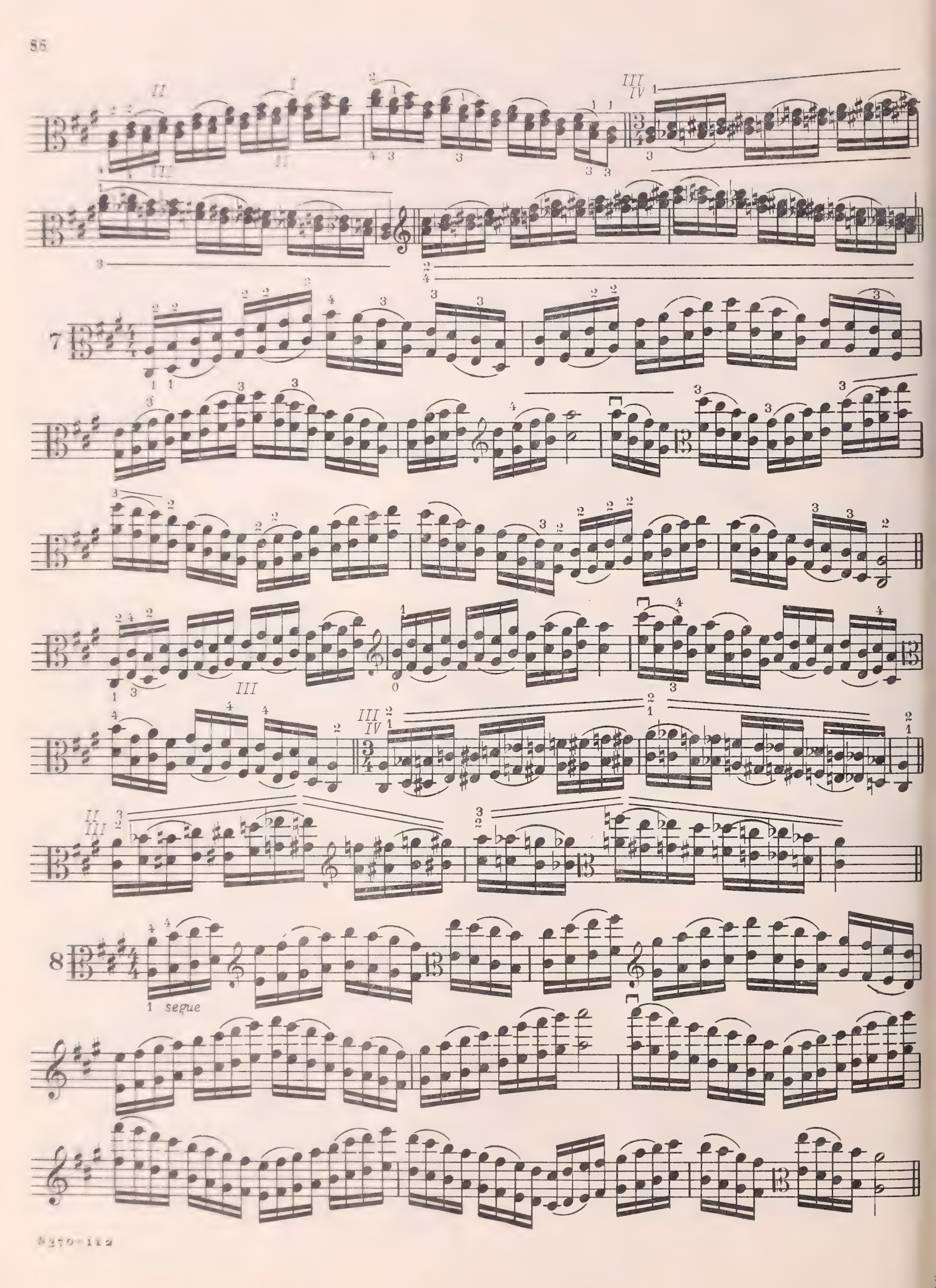
6

M to P

II

II

III


7
8
segue

W.B. P W.B. R. W.B.

segue

M.P.

M.P.

9

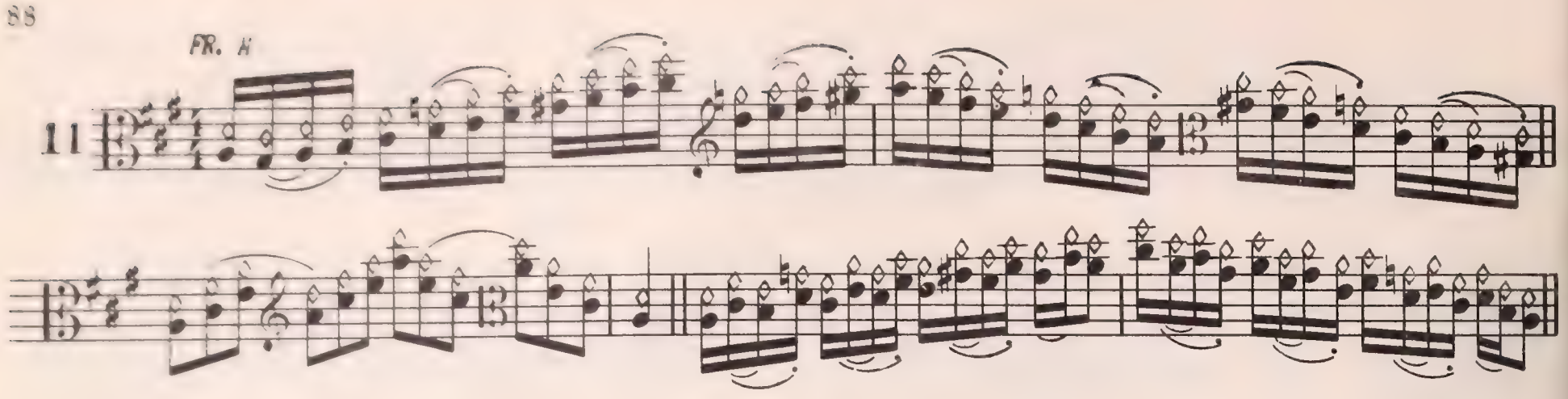
II III IV II M.P.

M.P. I

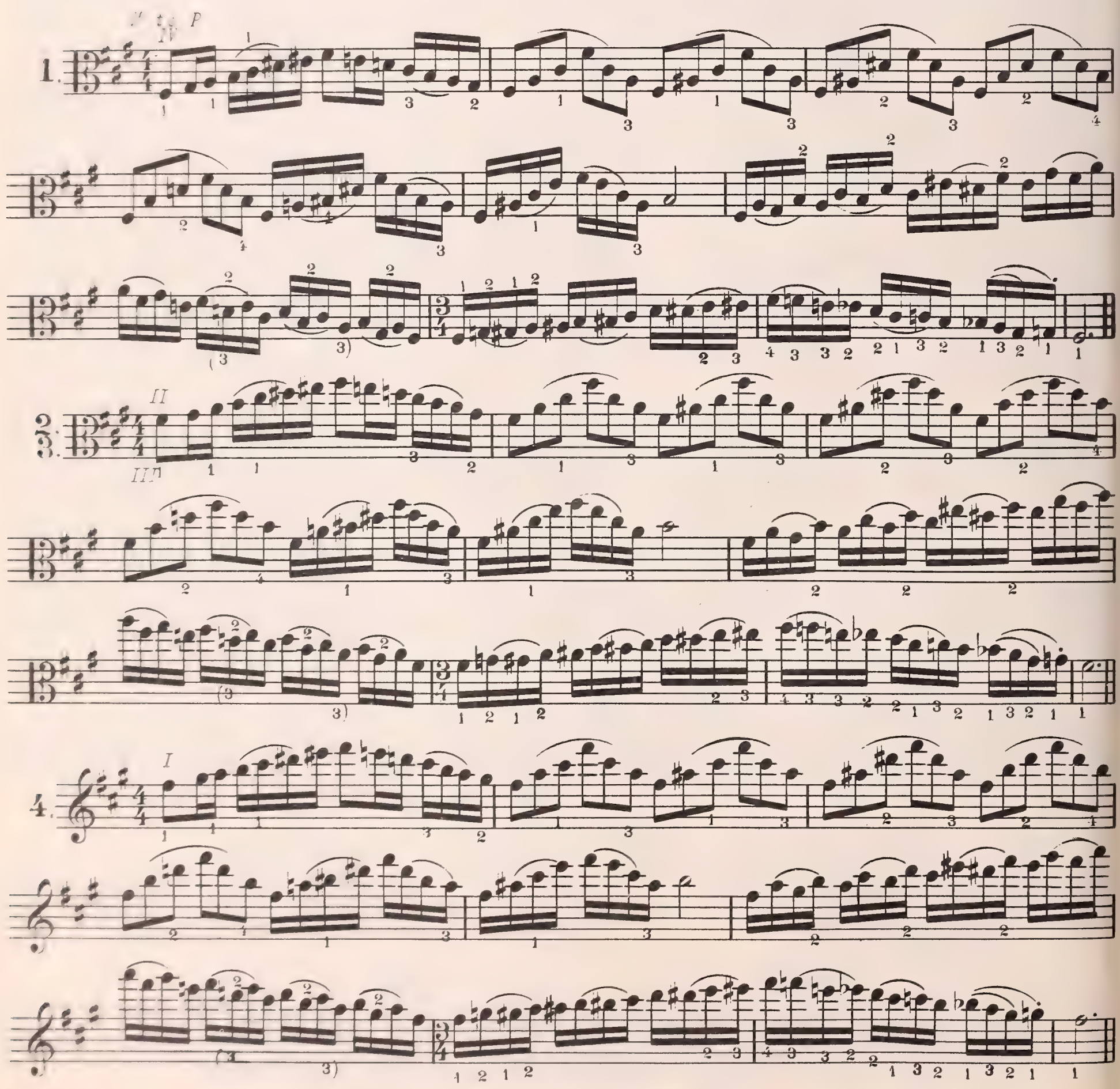
segue

W.B.

10



F ♯ Minor



IV M to P

5.

segue

segue

segue

segue

segue

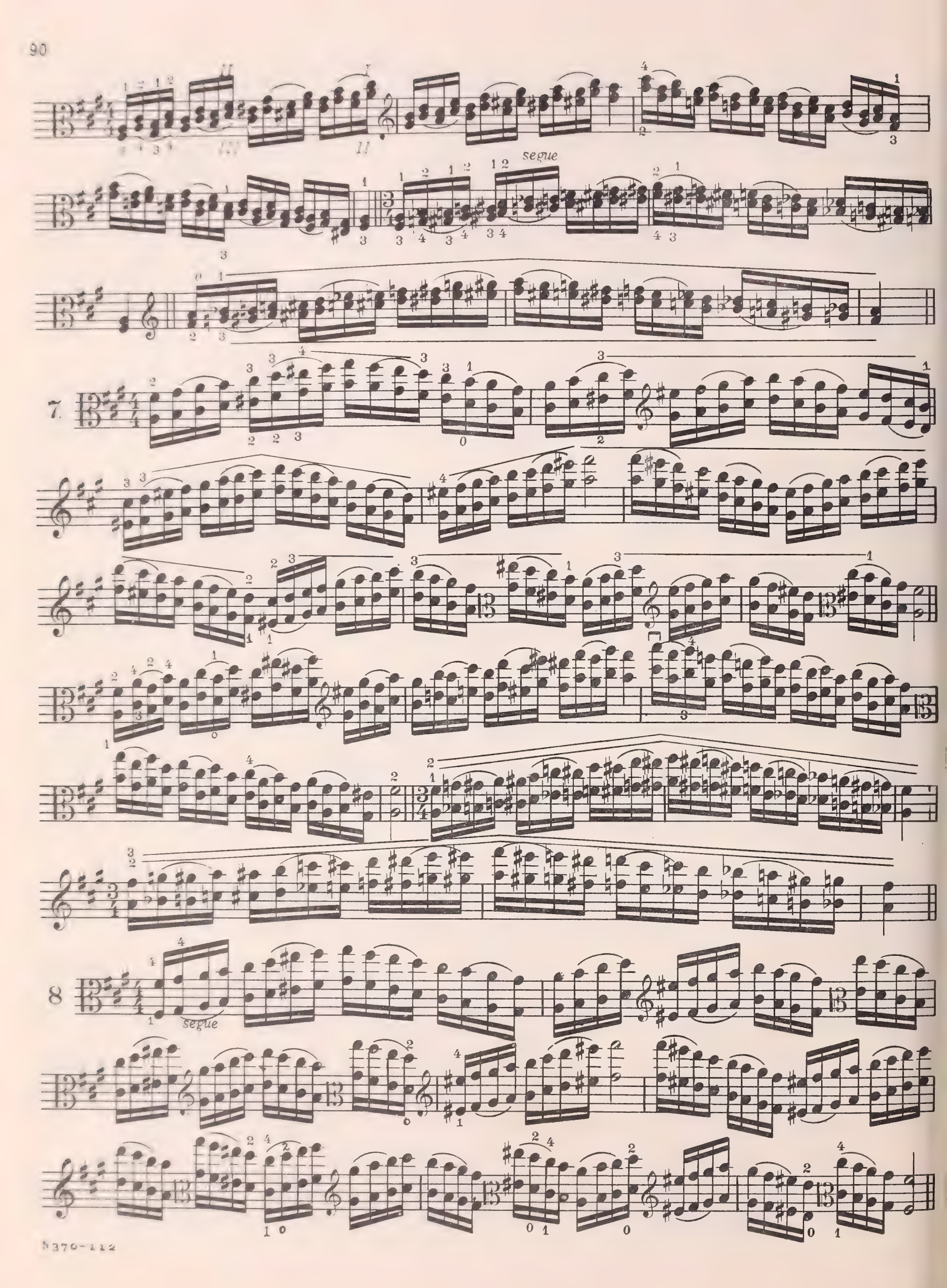
M to P

6

II

III

II


segue
7.
8
segue

P W.B. FR. W.B.

segue

M.P.

segue

9

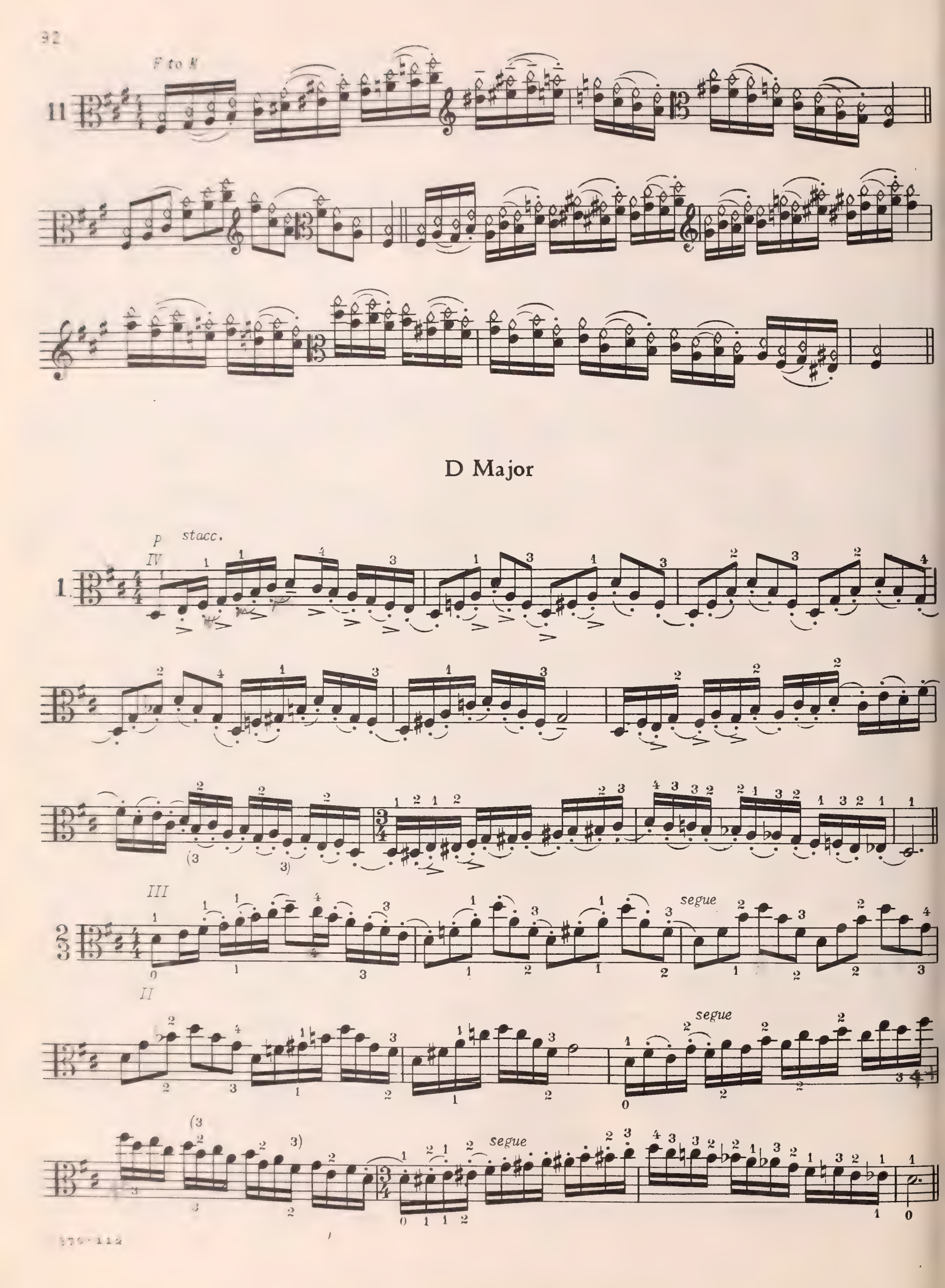
P W.B. FR. WB.

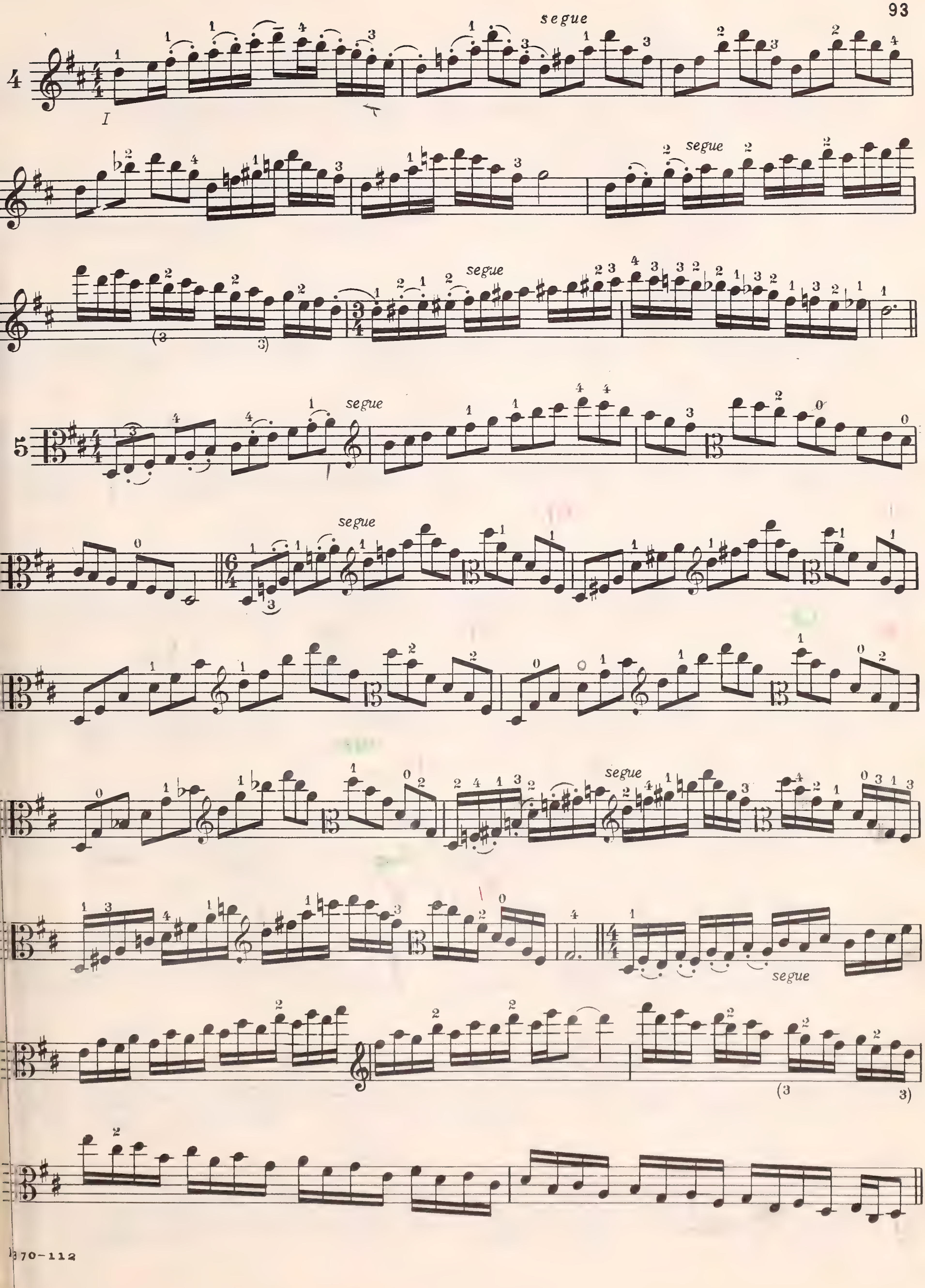
M.P.

segue

10

W.B.


F to K
11
D Major
1.
p
stacc.
IV
III
II
segue
segue
segue


4
I
segue
segue
segue
5
segue
segue
segue
segue

segue

segue

segue

segue

segue

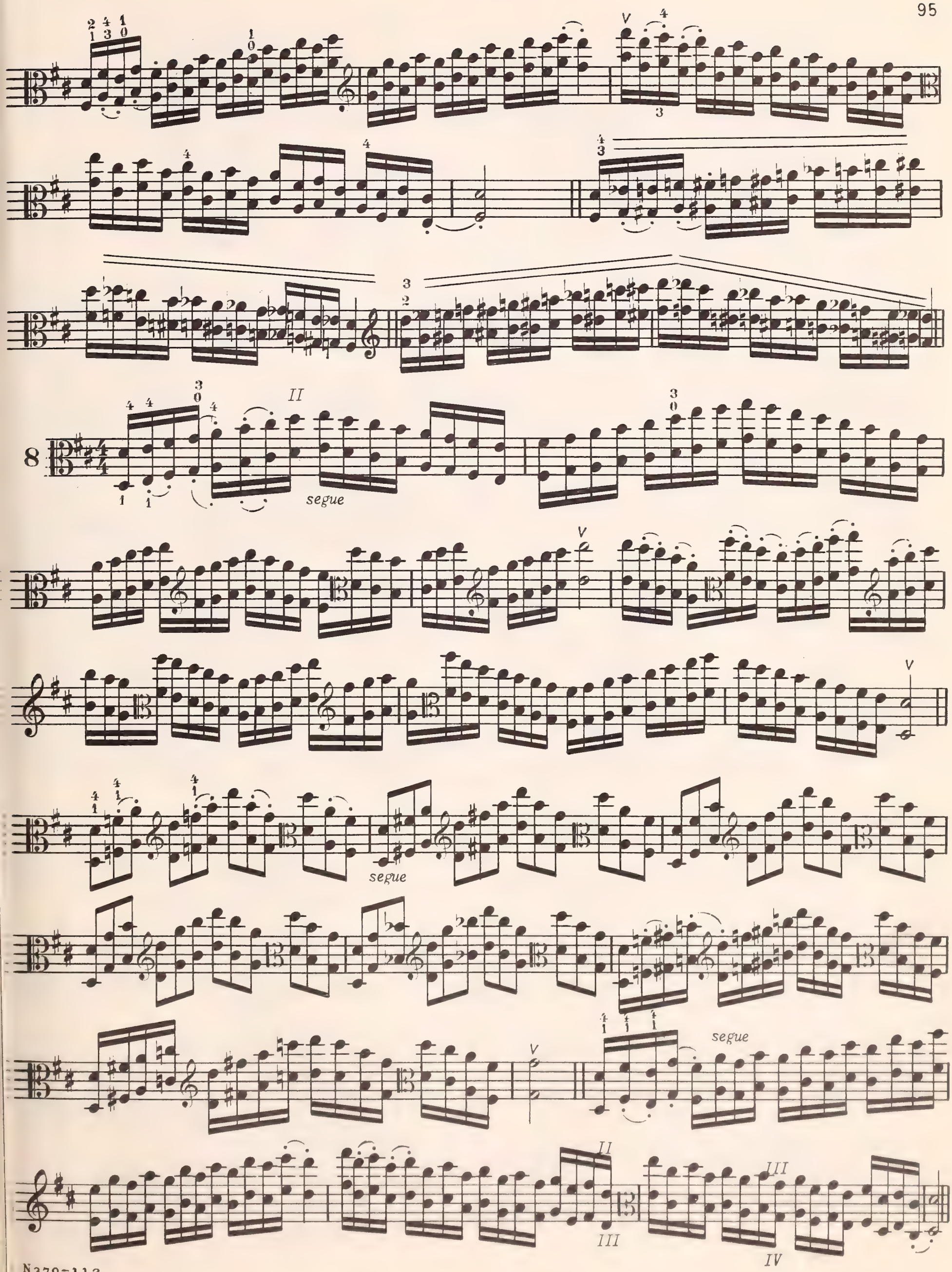
6

segue

segue

7

segue


8
II
segue
segue
segue
III
IV

segue

segue

9

segue

segue

segue

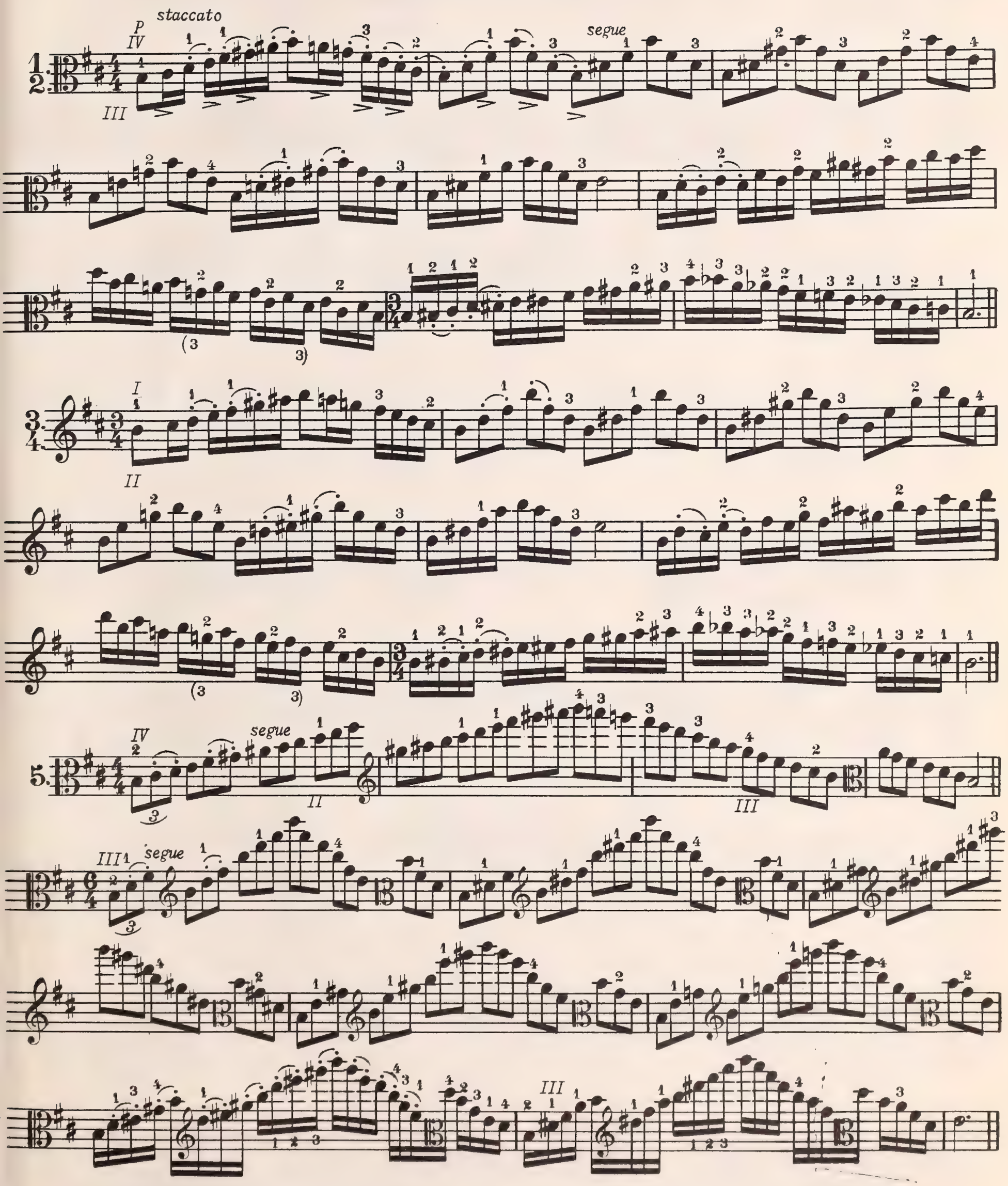
segue

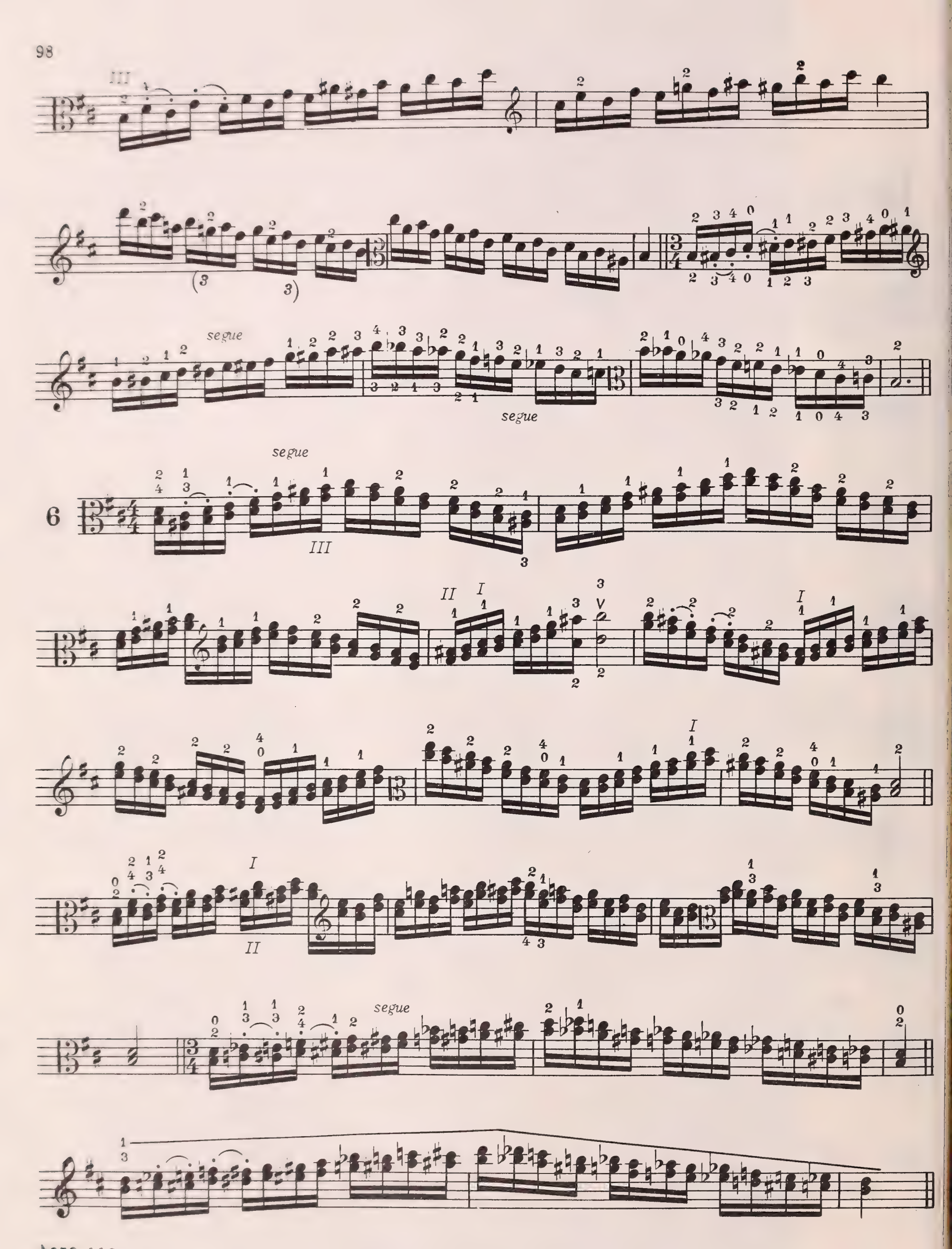
10

11

M spiccato

B Minor




segue
segue
segue
segue
6

7

segue

8.

segue

segue

I
II segue

9

segue I

II

segue

I

II

I

segue

I

II

I

II

IV

segue I

II

segue

10

11

M spiccato

G Major

1.
2.

P
IV

segue

segue

segue

3

II

segue

4

segue

5

P

II

sva

segue

segue

FR.

segue

6

II

III

I

II

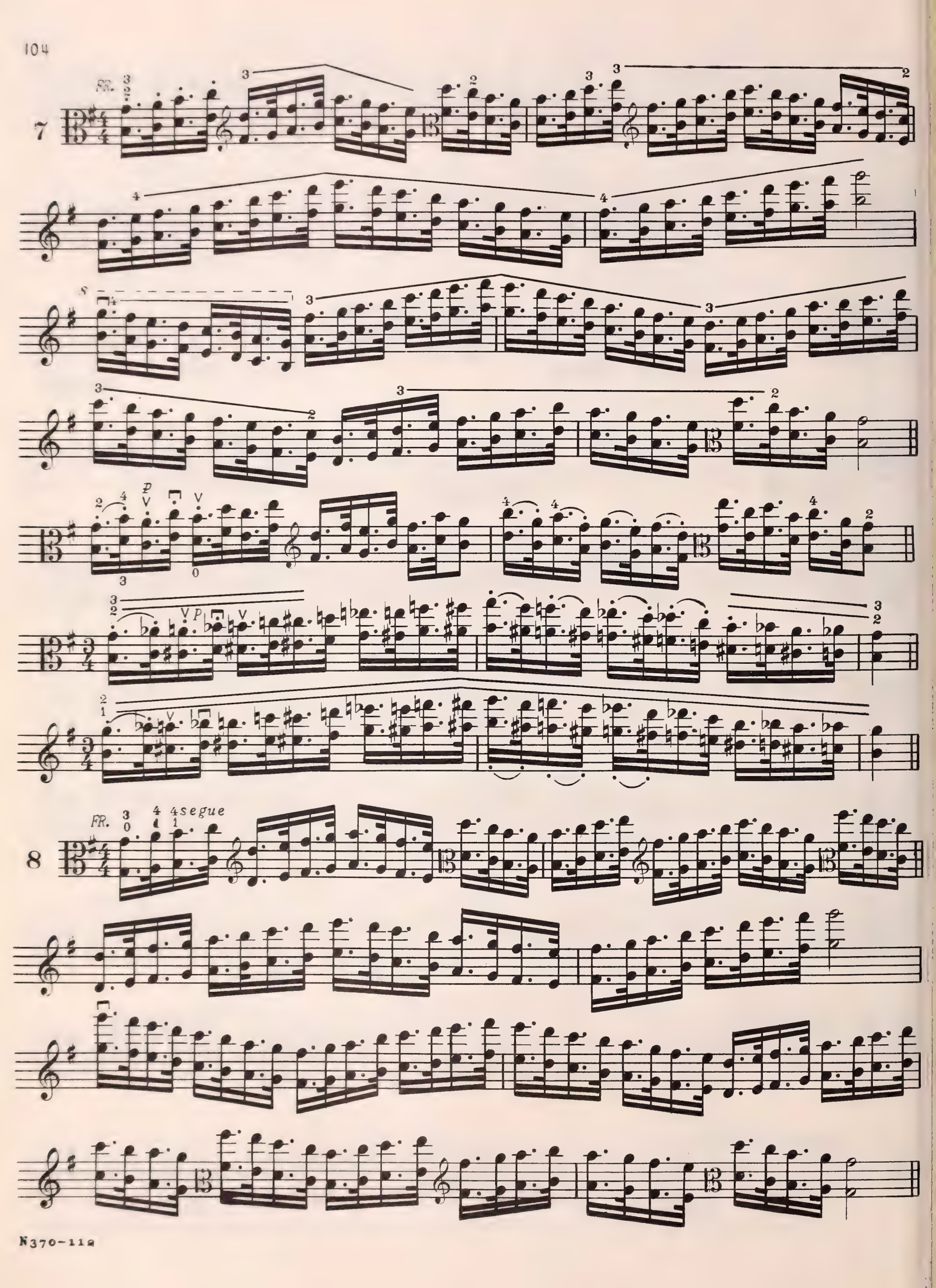
III

II

I

II

segue


FR.
7
8
segue

P segue

segue

segue

segue

segue

segue

segue

9 FR.

P segue

segue

III III

segue

I II

segue

10

FR.

11

FR.

F

segue

E Minor

1

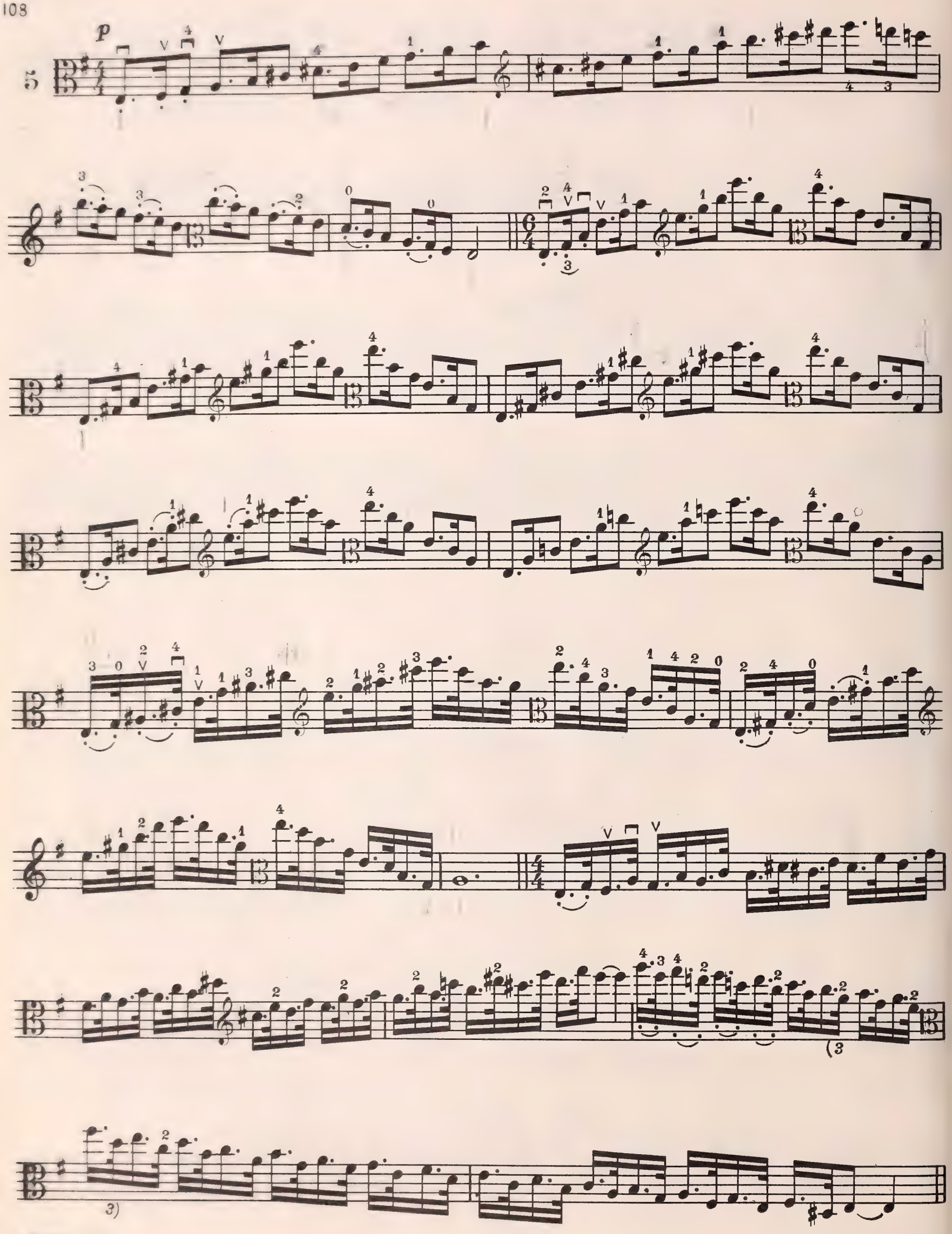
p

2.
3.

II III

segue

4.


p
5
3)
(3

segue

segue

6

F R.

II

III

II

I

III

II

IV

III

II

III

I

II

P

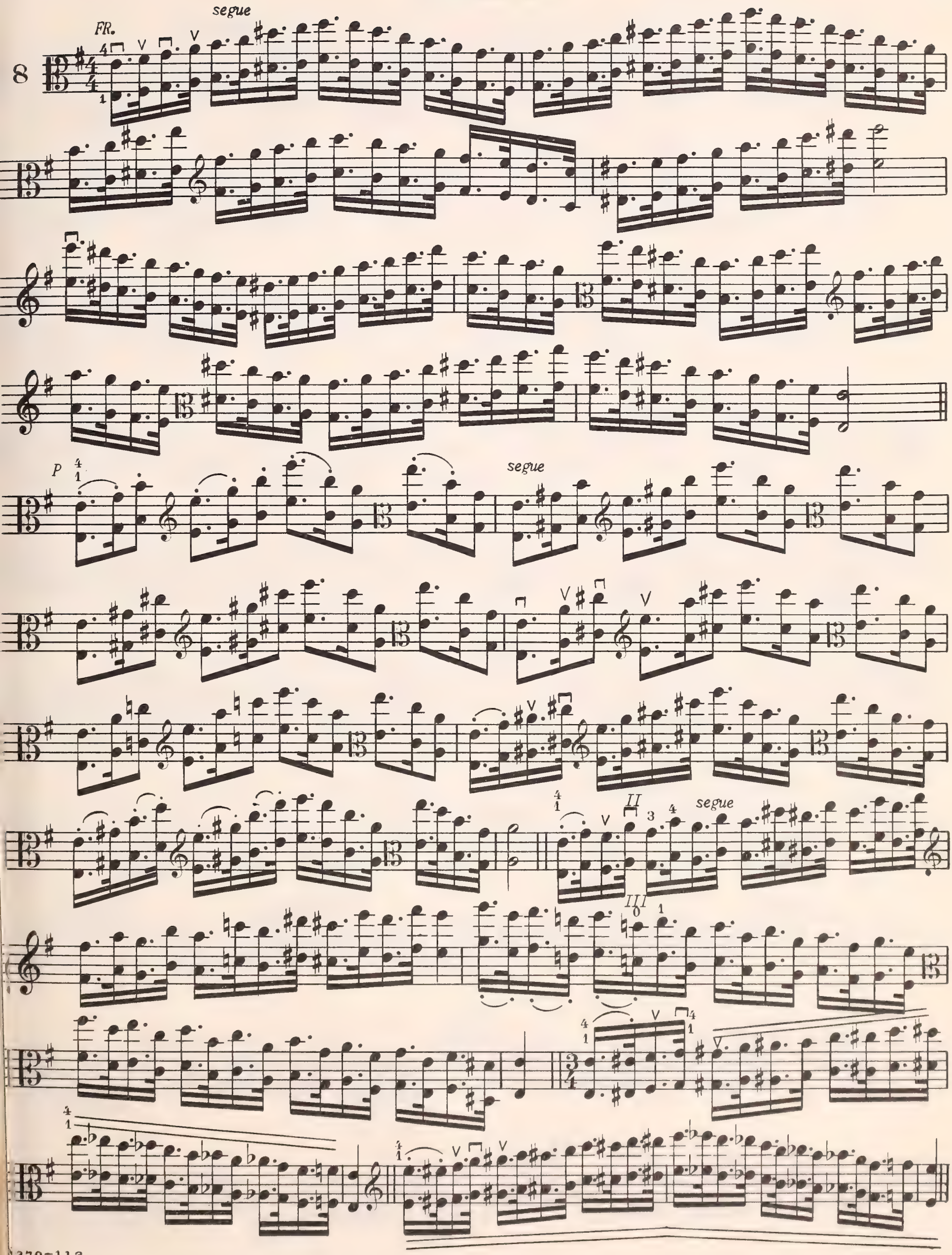
segue

7

I

II

MRS. MARGA
101
New Br



9

FR.

P

segue

10

FR.

11

FR.

IV

P

segue

N370-112

Mrs. Margaret B. Paskavitch
RFD Church St. 06234
Brooklyn, Conn

~~Trauer Mus~~

Trauermusik - Hindemith

FAMOUS COMPOSITIONS

ARRANGED FOR

VIOLA AND PIANO

FIRST AND THIRD POSITIONS

BERCEUSE (B 2351) ..... A. Järnefelt

CAVATINA (B 1392) ..... J. Raff

LE CYGNE *(The Swan)*
from "Carnival of the Animals" (B 1393) ..... C. Saint-Saëns

NONE BUT THE LONELY HEART
(Nur wer die Sehnsucht kennt), Op, 6,No. 6 (B 2352) ..... P. Tchaikovsky

POEM, Op. 31a (B 2675) ..... G. Read

SONG OF INDIA from "Sadko" (B 2350) ..... N. Rimsky-Korsakoff

VOICE OF LOVE (Evening Serenade) (B 1394) ..... R. Schumann

HIGHER POSITIONS

ADAGIO from "Toccata in C Major" for Organ (B 1950) ..... J. S. Bach

*AO PÉ DA FOGUEIRA (Preludio XV) (B 2673) ..... Valle-Heifetz

CELEBRATED AIR *(Air on the G String)* (B 1383) ..... J. S. Bach

*HORA STACCATO (B 2671) ..... Dinicu-Heifetz

*HUELLA (B 2672) ..... Aguirre-Heifetz

HUMORESKE, Op. 101, No. 7 (B 1390) ..... A. Dvořák

*JEANIE WITH THE LIGHT BROWN HAIR (B 2674) ..... Foster-Heifetz

KOL NIDREI, Op. 47 (B 1385) ..... M. Bruch

NOCTURNE in Eb, Op. 9, No. 2 (B 1386) ..... F. Chopin

ORIENTALE from "Kaleidoscope" Op. 50, No. 9 (B 1387) .... C. Cui

SERENADE (B 1389) ..... R. Drigo

*SOFT STRAINS OF MUSIC DRIFTING
(Wie Melodien zieht es mir), Op. 105, No. 1 (B 2680) ..... J. Brahms

*SOLFEGGIETTO (B 2683) ..... C. P. E. Bach

*24th CAPRICE (B 2681) ..... N. Paganini

**Arranged by William Primrose*

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